



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILADELPHIA 1

May 1, 1962

*admission  
preparation*

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

I am flying to London on May 8 and before going would like to find out from you about the return of the Sheeler furniture. Should it be sent back to Irvington-on-Hudson or has some of it been sold? A line from you in this matter will be greatly appreciated.

It was a great disappointment that you couldn't come to the opening. I understand that Henry Gardiner wickedly put you off by saying that there was only to be herbade! I supplied a stronger beverage at my house and you were greatly missed. Eight hundred people came to the opening including Sister Marguerite Frost and it was all quite a success.

With kindest regards and looking forward to hearing from you about the Sheeler loans, I am,

Very sincerely yours,

*John  
Greenery  
Winterthur*

*Henry P. McIlhenny*

HENRY P. McILHENNY  
Curator of Decorative Arts

job  
c.c. Registrar

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 24, 1962

Mr. Thomas Sherman Boechner, Director  
Brooklyn Museum of Art  
Eastern Parkway  
Brooklyn, New York

Dear Mr. Boechner:

The Stuart Davis painting entitled FAMOUS FIRSTS which you were kind enough to lend for our exhibition has just been returned to the Brooklyn Museum and I want to express my deep gratitude for your cooperation in making it possible to include this painting in the Davis exhibition which as you probably heard was a tremendous success.

Will you be good enough to have this receipt signed and returned to us?

Sincerely yours,

EGH:ga  
enclosure



O'Keeffe, cont.

Pond in the Woods  
Horse's Skull & Rose

Weber:

Burlesque No. 1 6000 E  
~~Abstract, 1910~~  
Blue New York — 10,000 E  
New York, 1912  
Interior with Figures, 1914  
New York Department Store  
Sisters  
Abstract, 1919 — 3000. H  
Figures, 1921  
~~Self-Portrait, 1920~~  
Naked Tree

Are there any museums, anywhere, which can produce such a showing as the above in Marins, Webers & O'Keeffes? Gradually you will sell them, but it must give you some satisfaction to know that you have the world's finest collection of these. I know that the Columbus Gallery has a lot of Marins but the general level of their things are not up to these. As far as I know, you also have the best Dove collection - and what a pioneer he is!

Now there are a few questions:

1. I was puzzled by your non-recollection of Richard Evans, since I have a photograph of his Marin Rocks & Sea which I believe came from your gallery. Anyway, I have a letter from him saying he will be glad to lend and will have the painting delivered to you in time for collection. He turned out to be a classmate of mine at Princeton!

2. Do you object to my listing the Stellas Composition and New York Interpreted as from a Private Collection? In some way I got such a notation although I believe you actually own the works. I think there would be time to change this in the catalog, if the Private Collection angle is off base.

3. I find the notation VanVechten in connection with the Demuth Cabaret Interior. What does this mean? I list it as belonging to you.

Well, that's all for now. Show will be picked up in New York probably the 18th, but I will let you know ahead of time as soon as it is definite. If you provide space, we will be glad to wrap pictures in brown paper, put masking tape on any glass, etc. You may be sure it will be carefully handled. Don't forget valuations for insurance and sale prices. I certainly want something from this show.

Finally, while I am terribly disappointed that you cant make it for the opening on the 24th, I am sure we can work out a good time for you to come and make a talk. I enclose a copy of this in case it might come in handy for a check list. All the best and my lasting gratitude.

*Frank*

P.S. McAgly is as thrilled with the idea of the show as we are. If we had foreseen it more in advance, it would have been pleasant to organize it jointly.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 2, 1962

Mrs. Eugene S. Flamm  
Albright-Knox Art Gallery  
Buffalo 22, New York

Dear Mrs. Flamm:

Forgive me for being so slow in my reply, but the exhibition of American Abstractions evoked such interest that we were completely overwhelmed, and the Stuart Davis exhibition which followed and is current now required equal concentration, making letter answering quite impossible.

Enclosed you will find a copy of our formal invoice. You will note that the artists and/or the gallery reserve reproduction rights, which are never included in the sales price. If your client wants to purchase the paintings and sculpture referred to she must be advised that under no circumstances can any of these be reproduced without our permission for specific use in a museum, catalog, or in an accredited art book.

I hope it won't disturb your arrangements with the collector. Incidentally, I believe that the American Federation of Arts has recently published a pamphlet in connection with reproduction rights, which covers this completely.

Sincerely yours,

EGH:jv



Print for publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THIS SIDE OF CARD IS FOR ADDRESS



Mrs. EDITH HALPERT  
32 EAST 57<sup>th</sup> ST  
New York, N. Y.

DOWNTOWN GALLERY

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 29, 1962

Downtown gallery,  
32 E. 57<sup>th</sup> St.,  
New York, N.Y.

Is there some kind of small catalogue on  
the exhibition of Stuart Davis?

Yours truly,  
J. Wenger

The Morris Hotel,  
311 E. 13<sup>th</sup> St.,  
Phila. 7, Pa.



I've grown to love the  
marin very much. The  
Demuth is taking hold more  
slowly, but I do like it.

Most sincerely,  
Elizabeth Buchanan

April 19, 1962

Mr. Harris Steinberg  
25 Broad Street  
New York 4, New York

Dear Mr. Steinberg:

As you requested I am enclosing the current insurance valuations of the paintings listed, and will check with the Willard Gallery about the figure on the Tobey. You know of course that there has been much agitation about the appraisals, and since I seem to be about the most moral of the dealers according to the Bureau of Internal Revenue, will continue my conservative figures plus about 20% - a custom we have maintained because the insurance companies rarely pay above 80% of value or of claim.

I hope that you will find time to stop in during the course of the current exhibition at the gallery which is creating one of the so-called "sensations" of the season. Since there is practically nothing for sale in this exhibition you will be in no danger of temptation. The exhibition continues through Saturday of this week. It will be nice to see you.

Sincerely yours,

BGH:ga  
enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



WALTER HERTZ

APA

BRUXELLES, LE 26th. April 1962.

BUREAU : 33 66 08 ET 33 66 12  
PRIVE : 72 49 68

24D, avenue Hamoir

THE DOWNTOWN GALLERY,  
Mrs. Hallpert,

32, East 51st. Street,  
NEW YORK 22 N.Y.

Dear Mrs. Hallpert,

I would like to thank you very much for your letter of April 19th. 1962 and for sending the photo of the "Sea captain and his wife".

Unfortunately my wife did not fell in love with the picture and it is for this reason only that I regret to give you a negative answer.

It will not be long before I come again to the States. Hoping to see you soon again, I remain,

Sincerely yours



W. HERTZ.

Encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# ST LOUIS ARTISTS' GUILD.

• 812 NO. UNION BLVD. •  
• ST. LOUIS, MISSOURI •

• TELEPHONE • FOrest 1-6043 •

May 4, 1962

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York City, New York

Dear Mrs. Halpert:

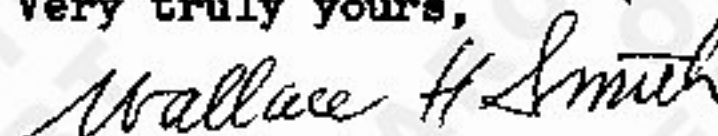
It was nice to see you again,--and I'm thoroughly in accord with the dim view you take of the St. Louis Art Market. We're trying to change this situation, and I've gathered together sixty paintings from a dozen New York Galleries for American Show opening at Artists' Guild on November 2nd. Budworth will pick up entries early in October,--and I will be in New York on September 15th to make final choices.

This Show will not be complete without at least six canvases from your fine group, and, as I told you the other day, I'm hoping you'll let us have two by Marin, Kuniyoshi and Ben Shawn.

The Show will last three weeks, and I will try to do both you and St. Louis some good.

With best regards.

Very truly yours,



Wallace H. Smith  
Chairman - Exhibition Committee  
51 Pointer Lane  
Clayton 24, Missouri

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





DEPARTMENT OF STATE  
WASHINGTON

May 8, 1962

Dear Mr. d'Harnoncourt:

I am most grateful to you for undertaking to make a selection from the group of paintings that Mrs. Edith Gregor Halpert has generously offered to loan to the Office of Assistant Secretary for Educational and Cultural Affairs. Mrs. Halpert has told me that she, too, is delighted that you and Mr. Baur will serve as the selection committee. The choice, to be made on grounds of artistic quality, suitability for showing at the Department, and representativeness of the main currents in American painting during the period comprehended, could not be in better hands.

I hope that, despite your crowded schedule, of which I am very much aware, you will find it possible to complete the selection next week.

Let me say again how much the Department appreciates your help.

Sincerely,

Max Isenbergh  
Acting Assistant Secretary  
for  
Educational and Cultural Affairs

Mr. Rene d'Harnoncourt, Director,  
Museum of Modern Art,  
11 West 53rd Street,  
New York 19, New York.

cc: Mrs. Halpert



SYLVAN LANG  
LESLIE BYRD  
DALTON CROSS  
BERNARD LADON  
JESSE H. OPPENHEIMER  
NEILL BOLDRICK, JR.  
STANLEY D. ROSENBERG  
STEPHEN LANG

LAW OFFICES  
LANG, BYRD, CROSS, LADON & OPPENHEIMER

1540 MILAM BUILDING  
SAN ANTONIO 5, TEXAS

CAPITOL 7-3106

5516

May 2, 1962

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

Pardon this very belated response to your greatly appreciated letter of March 9th, which reached us at the Halekulani Hotel. Also deeply appreciate your writing to the three artists, and suggesting that they contact us. We met all three.

Mary and I, like you, were enthralled by both Tseng Yu-ho and her husband Dr. Ecke. She only had four or five paintings available, but we purchased one of same that Mary and I both like, and just heard from her that the picture had been framed and she was shipping same to us.

Like all of her paintings, it is a landscape; both very strong, and also delightful; and she wrote that she had given the title of "Enigma" to it. Why, I do not know. One evening we had the pleasure of meeting Mr. Stasack at the Museum in Honolulu, at the opening of a new exhibit of his paintings. Mary and I were not as much impressed by his work, although we thought that he was most charming.

Could not get in touch with Isame Doi until the last day that we were on Kauai. We loved the Hanalei Plantation Hotel there, but it rained constantly. In fact, from the standpoint of location, the view from said hotel is as thrilling as any seen in Switzerland. Mr. Doi was kind enough to drive to our hotel for lunch and at my request brought one of his paintings. Feel that he has a very great deal of talent, but we just did not have the time to visit with him sufficiently, as we were leaving Kauai an hour after lunch.

He seemed like a wonderful chap, but I am sure he must have severe health problems. He impressed me as being an individual who would probably do much better work, if he could be subsidized for a couple of years, and not have to worry about anything except painting; that is, it is possible that mental worries may have something to do with the state of his physical condition.

After three weeks in the Islands, we returned to Beverly Hills, but our plans had to be changed. The husband of Mary's other sister, Alice (you know Louise), had been ill with cancer for the last five months, and his condition got much worse the day we returned

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



B. Spiegelberg  
966 Euclid Avenue  
Berkeley 8, Calif.

April 22, 1962

Downtown Gallery  
32 East 51st St.  
N.Y. 22, N.Y.

Gentlemen:

The Graphic Arts Loan Collection of the University of California at Berkeley has suggested your firm as a source of prints. Would you please send me your current catalog. Thank you.

Very truly yours,

Bruce Spiegelberg

5/7/62

The Downtown Gallery,  
32 E. 51 St  
N.Y. City.

Dear Mrs. Halpert,

Will you please  
be kind enough to send Mrs. Weber  
an appraisal for the Max Weber  
painting, "Witcher Now," presented  
as a gift to Brandeis University  
in 1959. We have valued the  
picture at 18,000 for purposes  
of their income tax return for 1959.  
Please address your appraisal  
to "To Whom It May Concern,"  
preferably undated and the  
valuation should be as of the  
year 1959 and so stated.

Appreciatively,  
Bernard Vogel  
11 Bway  
N.Y. City



*The Corcoran Gallery of Art*  
*Washington 6, D. C.*

OFFICE OF THE PRESIDENT

April 20th,  
1 9 6 2.

Mrs. Edith Gregor Halpert,  
The Downtown Gallery,  
32 East 51st Street,  
New York City, N. Y.

Dear Mrs. Halpert:

I think that you have misunderstood the purpose of my letter of April 4th. This letter, as I stated, was merely to give you my suggestions only and not those of the Board, and was written so that I could have answers to the questions that would be raised when I submitted the matter to the Board. We are all very enthusiastic about the gift and I am sorry that you have misunderstood my questions.

With reference to time, your draft provides that the renovations should be installed by March 1, 1964, which was two years. My four years only referred to air-conditioning and, as all of it, was merely offered as a suggestion, as it might be advisable to see if we could not air-condition the whole building within four years and if we could it would be better to do the whole thing as a unit. However, we will plan to do it all by March 1, 1964.

The blanks were not left for you to fill in. We have an architect and a builder working on the estimates now and these blanks were left until I have received advice as to what the cost would be, and Mr. Williams has been working on the maintenance cost. I expected to tell you what the results of our estimates were and then agree on an item that is satisfactory to you.

Don't get discouraged. I had hoped that Mr. Williams, when he was up there last week, had indicated how anxious we were to arrange for a satisfactory solution of this problem.

Am I to understand from your letter that my other questions can be answered satisfactorily? The most important question of all to us is what is the form of the gift to us. The spring Meeting is, as you know, on the

Prior to publishing information regarding these transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

3363 SAN FELIPE ROAD  
HOUSTON, TEXAS

April 19, 1962

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert  
Downtown Gallery, Inc.  
New York City

Dear Mrs. Halpert:

Further to our telephone conversation of this afternoon, would you be kind enough to furnish Mr. John de Menil with the present insurance valuation of the following painting which he bought from you in 1957:

- Stuart Davis, "Cigarette Paper," 1921  
Watercolor on canvas, 19" x 14"  
Signed "Stuart Davis" lower right

DL11

With many thanks in advance,

Yours sincerely,

*(Mrs.) Christine Powell*

Secretary to Mr. de Menil

/cp

4500



May 7, 1962

Mr. Robert Coates  
207 E. 52nd Street  
New York, New York

Dear Bob:

As you must know based on the fact that I have not written to you previously with reference to any of your reviews of Downtown Gallery exhibitions, I am not a protester nor a "writer to the Editor". However, in this case I have received so many communications both via post and telephone that I am making an exception.

I am referring to your review of "Abstract Painting in America, 1903-23," which appeared in the April 14th issue of the "New Yorker."

In your first sentence you say "most people think of it (The Downtown Gallery) as being generally conservative, in line with the established tradition of more or less realistic painting." As a number of my correspondents pointed out, this is a contradiction. The exhibition proved emphatically that not only is the art we show ~~NEW~~, but that all the artists represented anticipated many of the current movements. The two reviews from the New York Times and the Herald Tribune point that up, but in addition, the visitors repeated these statements over and over again, and we received requests for the show from eighteen museums.

What is equally important is the fact that all the artists in the gallery, either those working today or deceased, continue or continued to experiment, and their latest work is hardly "conservative." I would suggest that you come and see the current exhibition of Stuart's work and compare its contemporaneous quality with many of his imitators who are hailed by many as innovators. Also, I will be glad to show you the latest examples of the others, whose very last paintings were not parodies of their earlier work, but a continuity and a plus.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Robert Coates

-2-

May 7, 1962

The other error I would like to point out is that this exhibition was planned many months before any word came to us about the Whitney Museum exhibition of "Geometric Abstraction in America." That some of the artists included in our show also appeared at the Whitney was purely coincidental, just as they appear in all the major exhibitions in America, again including the Seattle World's Fair.

Perhaps if you visited the gallery more frequently and saw the exhibitions held here and followed the museum purchases, not only among the older museums, but those most recently established, you would not call this gallery "conservative." I agree that we make very little noise about our shows and avoid accent on novelty and sensationalism, but I emphatically object to the classification applied in your article - and so did many, many others who either phoned or wrote to me.

In closing, may I say that I am just as fond of you as ever, but I do want to set the record straight.

Sincerely yours,

RON:jw

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# COLUMBIA MUSEUM of ART

SENATE & BULL STREETS, COLUMBIA, SOUTH CAROLINA

JOHN RICHARD CRAFT  
DIRECTOR

May 3, 1962

Miss Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Miss Halpert:

Many kind thanks for your valuable assistance towards our forthcoming American Painting Exhibit (April 3 - June 2, 1963).

It was good to speak with you and to learn first-hand your ideas for the role American Museums should take regarding education, etc. Please know that your seeds of wisdom- were well planted and shall bear fruit once again in the South. I particularly like the "poor box" idea.

I know it is much too early to confirm any painting by any particular painter; so, just for your record, enclosed is a list of the artists from your gallery whom we wish to be represented in our exhibit.

Once again, from Dick Carroll and myself, a warm thank you.

Enclosure  
List

Cordially yours,

*David H. Van Hook*  
DAVID H. VAN HOOK  
Curator of Exhibits

DHVB:sac

Before publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



PAUL MAC ALISTER & ASSOCIATES \* BOX 157 \* LAKE BLUFF, ILL.  
DESIGN AND COLOR CONSULTANTS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AFA

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

April 27, 1962

Dear Mrs. Halpert:


Thank you so much for your nice letter of the 9th, which was received while I was out of town.

Although the bulk of my collection is catalogued, and in many cases photographed or recorded in some manner, it would be a monumental task for us to select the portions which would be of most interest to you..... At least, right at this time when we are so busy.

However, as time allows we will see what we can do to furnish you with some of the material your requested. Meantime, if your schedule brings you to or through Chicago, I most certainly hope that we can show you the collection. In the last analysis, it would be the most satisfactory for both of us.

I sincerely appreciate your interest, and with all best wishes.

Very sincerely,

  
Paul E. MacAlister  
f.i.d.i. - f.r.s.a.

pmw/m

consultation studio: 1226 N. Dearborn Parkway

Chicago 10, Illinois - DElaware 7-0307

MEMBERS

★

INDUSTRIAL

★

DESIGNERS

★

INSTITUTE



dory langdon previn

April 24, 1962

Dear Edith:

It was lovely seeing you at the Carnegie concert, however briefly. It made us feel we had some rooters in the audience. We thank you and Mrs. Davis for coming.

We've been reading the reviews on your show, we thought most of them quite good. And I must say, we'd be thrilled to see the Davis show. But we had to get back to California and take care of the crumbling estate. And just in time, too for the workmen who redo your house are bent on self-expression, with the result that your specifications have usually gone out the as yet unbuilt window.

I am enclosing a down payment on the Kuniyoshi, the water color at \$600. The one you recommended, the seated woman looking off to one side in an attitude of sadness. Please hold it for me and I will send you the balance in a steady current of dribs and drabs, its sort of Jackson Pollack method of payment. I want to give it to Andre' for Christmas so any correspondence you need to have with me regarding the painting should be sent to me care of Robert Ginter, 120 El Camino, Beverly Hills.

The next time we are in New York do let's get together with Jack Lawrence. We would like to meet him and see his collection. I'm sorry we didn't get to have dinner together but the recordings took an extra two sessions which knocked our whole social calendar off while we were there. However, we'll make up for it next time around.

Please give our regards to John, remind him, if you will, of the photographs of the Marin scene, we'd like to see them. Our Marin is absolutely beautiful!

Fondly,

Enc. Check  
(M.O. \$150.)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 7, 1962

Mr. Alfred Barr  
Director of the Collection  
Museum of Modern Art  
11 West 53rd Street  
New York, New York

Dear Alfred:

I have just discovered that the letter I dictated to you immediately after the exhibition closed at the gallery was not transcribed by the temporary secretary we had engaged, and am therefore sending you my thank-you letter rather belatedly. I am referring to the three paintings the museum lent to us for our exhibition entitled "AMERICAN ABSTRACTION, 1903-1923."

As you probably know, it was a tremendous success and I want to express my gratitude to you for making this possible.

Sincerely yours,

Bill: jr



Albright-Knox Art Gallery  
Buffalo 22, New York  
Members' Gallery

April 19, 1962

Mrs. Edith Halpert  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

At the time of the opening of the Gallery in January, a local collector reserved Arthur Dove's North Shore of Lake, an American Folk Art Rooster and a painting on velvet, Sliced Melons, for purchase. She is now concerned to know whether the sales price includes reproduction right.

I would appreciate your advice on this matter.

Many thanks.

Sincerely yours,

*Susan Flamm*

Mrs. Eugene S. Flamm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

996 3.75,

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 4, 1962

Mr. Howard L. Friedman  
Jobar Equipment Company  
P. O. Box 114  
South Orange, New Jersey

Dear Mr. Friedman:

The exhibition I referred to in my letter of April 9th has closed, and the painting in which you were interested is now in our possession.

Please let me know whether you are still interested, so that we may discuss the matter further.

Sincerely yours,

EGH:jw



ATLANTA ART ASSOCIATION GALLERIES  
HIGH MUSEUM OF ART  
McBURNIEY ART MEMORIAL  
ATLANTA ART INSTITUTE

ATLANTA ART ASSOCIATION

1280 PEACHTREE STREET, N. E., ATLANTA 9, GEORGIA

TELEPHONE TRINITY 6-9371—P. O. BOX 7272—STATION C

JAMES V. CARMICHAEL.....Chm., Board of Trustees  
DEL R. PAIGE.....President  
REGINALD POLAND.....Director of Museums  
MRS. GUTHRIE FOSTER.....Director of Institute  
JAMES A. NONEMAKER.....Curator of Decorative Arts

April 18, 1962

Miss Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert;

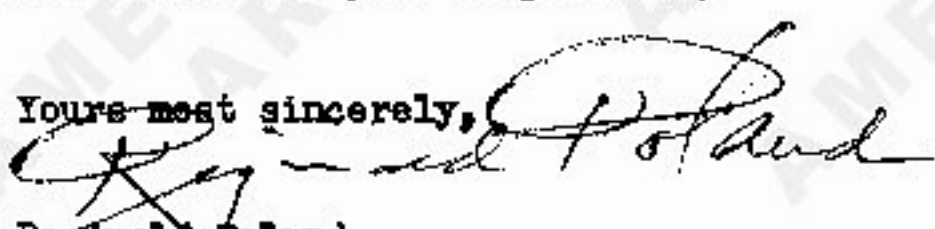
We were regretful indeed to learn from your letter of recent date that some damage had occurred to the Stuart Davis painting. We immediately sent a copy of your letter to Mr. Leroy Abramson, of the Berkeley Express and Moving Company, who, as you know, handled the packing, shipping and delivery for us in the New York City area. Enclosed is a copy of his reply to us.

Naturally, it is not possible to pin-point such damage, and say just when or where it may have taken place. In any event, we, of course, are taking care of the repair bill, and accordingly you will find enclosed a check in the sum of \$45.00, as per the restorer's estimate you sent us.

We had a wonderful exhibition, thanks to our many generous friends in the art world - patrons, galleries, dealers, museums - who so kindly lent us their prized possessions. We do have many fine paintings now in our own Permanent Collection, and would be so pleased if you and any of your associates could come down and visit us sometime. Let us know in advance, so we may not miss seeing you, and might have the pleasure of showing you around.

With kindest regards, and renewed thanks for your cooperation,

Yours most sincerely,

  
Reginald Poland  
Director of the Museums

RP/rhc  
2 enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



MARGARET M. WATHERSTON

44 West 77th Street, New York 24, New York • ENdicott 2-5514

*Conservation of Paintings*

April 24, 1962

Mrs. Edith G. Halpert,  
The Downtown Gallery,  
32 E. 51st St.,  
New York 22, N. Y.

RESTORATION ESTIMATE

STUART DAVIS - "Anyside", oil on pre-primed canvas, 26" x 42", dated 1961.

A serious diagonal rip has occurred in the canvas, approximately 6-1/2" long, with shredding of surrounding fabric. This runs through green area and extends approximately 1/2" into black area in lower right section of painting, approximately 11" from bottom and 9-1/2" from right edge. The break in the paint film is very messy with loss of priming and paint and loose specks of paint adhering to broken threads of canvas. Smudges have occurred from one color area to another.

Because painting is of such recent date, paint layers are not yet really hard and lining in the usual way (wax-resin adhesive and heat) would be dangerous.

SUGGESTED RESTORATION:

- (1) If artist is to repaint all of color areas where damage has occurred, restorer should completely remove paint in those areas (green and black). To put another layer of paint completely over existing layer might lead to future restoration problems.

After removal of paint, damage in canvas can be flattened and canvas re-woven by professional weaver. Restorer will prepare surface with priming and artist can repaint color areas (after lining of painting as described later).

- (2) If restorer is to repair paint losses, damaged area should be flattened and threads pulled together where possible and tear repaired at back with wet-strength paper and poly-vinyl emulsion.

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



FIFTH ANNUAL REPORT  
of the  
FRIENDS OF THE WHITNEY MUSEUM OF AMERICAN ART

May 1, 1961 - April 30, 1962

To the Members of the Friends of the Whitney Museum of American Art:

We have now passed our fifth anniversary, which seems an appropriate moment to take stock of our accomplishments since our founding in December, 1956.

From the beginning we have spent the major part of our income in purchasing works of art for the Museum's collection; the total now stands at 60 objects, for which we have spent \$179,997. All of these will be shown in a special exhibition, The First Five Years, to be held at the Museum this May. I believe it will be a very distinguished event, presenting some of the most important paintings and sculpture of our day as well as numerous works by younger artists of exceptional promise.

Each year since our founding we have put on one loan exhibition at the Museum, organized by our Exhibitions Committee in collaboration with the Museum staff. The first of these was a survey of Twentieth Century American art drawn entirely from the members' own collections. The second was devoted to eighteen living artists selected by vote of the whole membership. The third and fourth were Business Buys American Art and The Theatre Collects American Art - both designed to demonstrate and encourage collecting in special areas. This year our Exhibitions Committee has moved into a different field, as reported below, but I think that all of our loan shows have been solid and thoroughly constructive achievements.

A little over two years ago we expanded our activities by setting up a Publications Committee, which has so far spent \$13,000 (including one earlier grant) in making color plates of works bought by the Friends and in helping the Museum to improve the appearance and usefulness of its Annual catalogues and certain other publications. Its most ambitious project, the founding of the Whitney Review is discussed below. I believe we have made an auspicious start in an area that is of tremendous importance, both to the Museum and to the Friends.

These are a few highlights in our brief history. They can scarcely convey the challenge and excitement of the founding years, or the pleasure we have all had from working together, from our social gatherings, our annual gala parties, or from some of our peripheral activities like the excellent benefit, "An American Way," which Mrs. Edward Durell Stone and a special committee devised last April. Today our membership is at a record high, and I am confident that we can look forward to a future of increasing usefulness and influence in the fine work which the Whitney Museum is doing for contemporary American art.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



May 8, 1962

Mr. Morton E. Rome  
Keyser Building, Suite 313  
Calvert and Redwood Streets  
Baltimore 2, Maryland

Dear Mr. Rome:

It was so nice to hear from you; I thought you had entirely forgotten about us.

As you requested, I am listing below the current insurance evaluations:

John Marin	"Hampshire River"	1950	oil	15 1/2 x 11 1/2	\$ 1800.00
Georgia O'Keeffe	"Waterfall II"	1952	oil	18 x 32	4500.00

The gallery will remain open through Friday, June 29th, and I hope to see you before we close for the two summer months.

Sincerely yours,

EGH:jv



May 8, 1962

Mr. Henri Dorra, Assistant Director  
Philadelphia Museum of Art  
Parkway at 26th Street  
Philadelphia, Pennsylvania

Dear Mr. Dorra:

I have just discovered that the letter I dictated to you immediately after the exhibition closed at the gallery was not transcribed by the temporary secretary we had engaged, and am therefore sending you my thank-you letter rather belatedly. I am referring to the two paintings the museum lent us for our exhibition entitled, "AMERICAN ABSTRACTION, 1903-1923."

As you probably know, it was a tremendous success, and I want to express my gratitude to you for making this possible.

Sincerely yours,

RMH:jw

LAW OFFICES OF  
RUBIN, BAUM & LEVIN

MAX J. RUBIN  
FREDERICK BAUM  
ABRAHAM G. LEVIN  
JACK G. FRIEDMAN  
IRVING CONSTANT  
BERNARD STEBEL  
IRWIN H. MOSS  
RONALD GREENBERG

380 FIFTH AVENUE  
NEW YORK 1, N.Y.  
LONGACRE 5-2424

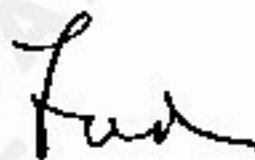
May 8, 1962

Mrs. Edith Halpert  
Downtown Gallery, Inc.  
32 East 51st Street  
New York, New York

Dear Edith:

As we discussed yesterday, I am accepting Mr. Hamilton's suggestion to meet in New York on May 16th or 17th, and enclose a copy of my letter so advising him. I will let you know the hour on May 16th for the conference as soon as I hear from Mr. Hamilton.

Cordially,



FB/im  
Enclosure





# WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

LLOYD GOODRICH, Director

JOHN I. H. BAUR, Associate Director

JOHN GORDON, Curator

EDWARD BRYANT, Associate Curator

MARGARET McKELLAR, Executive Secretary

April 20, 1962

Dear Edith:

Very many thanks for your generous contribution of one hundred dollars. I can assure you that this will be of great help for this particular project.

With my best,

Sincerely yours,

*Lloyd*  
Director

Mrs. Edith G. Halpert  
32 East 51st Street  
New York 22, N. Y.

LG:FM

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert

page 2

May 7, 1962

The works which you so kindly lent to the traveling show will be returned to you early in May 1963.

Again our thanks for your cooperation.

Sincerely yours,

  
Director

lg/fs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



FRITZ WOEHLE

ARCHITECT AIA

20 April 1962

Miss Edith Halpert  
Downtown Gallery  
32 East 51st  
New York, New York

924 SOUTH 18TH STREET

BIRMINGHAM 5, ALABAMA

Dear Miss Halpert,

I hope you received your program in time for the Davis Show.  
I am keeping the Davis painting, but I would appreciate being  
billed after the 19th of May so this committee of the Museum  
will have the funds to cover the purchase.  
Thank you for your time in the Gallery and please thank Mr. Marin  
for the showing.

Sincerely,

FRITZ WOEHLE

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

GEORGE W. W. BREWSTER  
137 NEWBURY STREET, BOSTON 16, MASS.

MAY  
3  
1962

Dear Edith:

Enclosed is check for \$3,500., first payment on Night Life 1962; the second and third payments of \$3,000. each to be forwarded on or before May 1, 1963 and May 1, 1964.

We will send the Hyman Bloom down to you when Night Life arrives and after you sell it we will send you a check for the difference on the Dove painting. If by any good luck it's the other way round we'll apply the difference to Night Life. Also, could you possibly sell our Merida, (27" x 31 1/2")? Finally, George III is my son and just to keep me out of gift tax troubles will you change your records when billing me.

This is all so exciting that I feel we are practically building ourselves a new house. Great fun seeing you.

Love  
George

The Downtown Gallery, Inc.  
32 East 51 Street  
New York 22, New York

note  
5/24

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



**Photographs For Mr. Frankenstein**

**Max Weber**

19. New York Department Store 1915 Oil 30x45 $\frac{1}{2}$  Courtesy The Downtown Gallery

20. Russian Ballet 1916 Oil 36x30 Coll. Mr. & Mrs. Milton  
Lorentthal

**William Zorach**

21. Mirage - Ships At Night 1919 Oil 26x32 Courtesy The Downtown Gallery

22. Yosemite Falls 1920 Watercolor 13 $\frac{1}{2}$ x18 $\frac{1}{2}$  Courtesy The Downtown  
Gallery

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



### Membership:

As in the past, this very important committee, of which Mrs. Edward Durell Stone was Chairman, has worked closely with the Friends' Executive Secretary, Miss Gertrude Thilly. While we lost 17 members through non-renewal, we gained 23, giving us a total enrollment of 183, the highest in the history of the Friends.

As part of our campaign we sent out 475 letters to prospective members, and recruited a number in this way. But it is often through the effort of individuals - not only those on the committee - that new Friends are attracted. We would be grateful for the cooperation of all of you in this matter.

### Publications:

The Publications Committee, B. H. Friedman, Chairman, spent \$4,800 of its \$6,000 budget on three projects: 1) A partial subsidy of the Friends' exhibition catalogue, The Theatre Collects American Art; 2) Assistance with the Museum's catalogue of its 1961 Annual Exhibition, permitting a continuation of the larger format with more numerous illustrations, adopted a year ago; 3) Production, partially shared by the Museum, of the first issue of a new annual publication, the Whitney Review. This attractive and informal survey of the year's activities at the Museum, including those of the Friends, appeared in October and was distributed without charge to cultural institutions, government agencies, college art departments, architectural and business firms concerned with art, libraries, art book publishers, members of the Friends, and many others. Some 500 copies reserved for sale at the Museum's desk were sold out in three weeks.

At a meeting of the Board of Directors on February 15, 1962, \$6,000 in new funds and \$1,200 in unspent funds from last year's budget were allocated to the Publications Committee for the coming year. Of this, it has already spent \$2,000 as a subsidy for the catalogue of the Friends' current exhibition, Geometric Abstraction in America. It plans to use the remainder to help again with the Annual catalogue, to contribute to a larger edition of the next Whitney Review, with more pages, and to publish a special catalogue for the exhibition, The First Five Years, in which all works purchased by the Friends since their founding will be illustrated.

### Museum Services to Members:

While most of our members take advantage of the Museum's invitations to its private openings, I would like to remind you of the other privileges of membership, such as the right to attend Viewings of work submitted to the Museum by young and lesser-known artists, your special discount at the Sales Desk, the advisory service of the Museum's staff in all matters pertaining to your own collecting, and the right to borrow works of art from the Museum's collection.

### Annual Party:

Our Annual Party will be held this year on May 15, to coincide with the opening of the exhibition, The First Five Years, in which our total acquisitions will be exhibited as a group.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# Photographs For Mr. Frankenstein

Stuart Davis

- \* 1. Landscape Gloucester      Circa 1917      Oil      23x19      Courtesy The Downtown Gallery
- 2. ITLEHEE      1921      Collage & Watercolor      16x22  
Coll. William H. Lane Foundation

Charles Demuth

- \* 3. Neapuan M. Egiap      1921 - 22      Oil      20x24      Coll. Mrs. Edith G. Halpert
- 4. Stairs, Provincetown      1929      Watercolor & Gouache      23 1/2 x 19 1/2  
Coll. Museum of Modern Art

Arthur G. Dove

- 5. Abstract      1914      Oil      16 1/2 x 21 1/2      Courtesy The Downtown Gallery

Marsden Hartley

- 6. Painting, Number Five      1914 - 15      Oil      31 3/4 x 39 1/2      Coll. Whitney Museum
- 7. Musical Theme #1      1912 - 13      Oil on Panel      21 x 26

John Marin

- 8. Stonington, Maine      1919      Watercolor      16x19      Coll. Mr. & Mrs. Lawrence Bloodel
- 9. East River      1910      Watercolor      16x12 1/2      Coll. William H. Lane Foundation
- \* 10. Pine Trees on Mountain Top, 1915  
Small Point, Maine      Watercolor      19x16 1/2      Coll. Mrs. Edith G. Halpert
- 11. From Deer Isle, Maine      1921      Watercolor      19 1/2 x 16 1/2      Courtesy The Downtown Gallery

Georgia O'Keeffe

- 12. Red and Green #1      1916      Watercolor      9x12      Courtesy The Downtown Gallery
- 13. Starlight Night      1917      Watercolor      12x9      Courtesy The Downtown Gallery
- 14. Waves      1921      Pastel      8 1/2 x 19      Courtesy The Downtown Gallery
- 15. Corine and Green      1917      Watercolor      9x12      Courtesy The Downtown Gallery

Charles Sheeler

- 16. Barn Abstraction      1917      Black Conte Crayon      Coll. Philadelphia Museum

Joseph Stella

- \* 17. Abstraction      Circa 1918      Watercolor      7x9      Coll. Mrs. Edith G. Halpert
- \* 18. Composition      1914      Pastel      19x25      Coll. Mrs. Edith G. Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



DEPARTMENT OF STATE  
WASHINGTON

May 8, 1962

Dear Mrs. Halpert:

I am delighted at long last the project that your great generosity makes possible is on the rails.

I trust that by now Mr. d'Harnoncourt has been in touch with you and that arrangements have been made for him and Mr. Baur to get together with you to make the selection.

Not wishing to taint this note of deepest gratitude with talk of logistics, I shall merely confirm now that we are in a position to make arrangements for shipping and insurance along the lines we discussed a few weeks ago.

With very best wishes,

Sincerely,

Max Isenbergh  
Acting Assistant Secretary  
for  
Educational and Cultural Affairs

Enclosures.

Mrs. Edith Gregor Halpert, Director,  
The Downtown Gallery,  
32 East 51st Street,  
New York 22, New York.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



STATE  
UNIVERSITY OF IOWA  
IOWA CITY, IOWA



May 3, 1962

Department of Art

Miss Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

A few odds and ends:

1. I accidentally included Mr. Lane's Davis ITLKSEZ on the list I sent you. I take it that this has already been returned to him and will be sent by him to us. I have already talked with him on the phone, and he is sending us five paintings.
2. The Milwaukee Art Center Demuth, Sailing Boat has been O-Kay'd for our use by Mr. Dwight. If you have not shipped this back to him, be sure to include it with the paintings we will be getting from you.
3. I have written the Lowenthals and the Bloedels thanking them for their gracious acquiescence to the good word you put in for us and suggesting that they send the works to be borrowed to the Downtown, billing us for cartage.
4. Confirming the changes we discussed on the phone, the Weber Abstract 1910 is removed, also the Weber Self Portrait and in their places will be Two Sculpturesque Heads and Russian Ballet, the latter coming from the Lowenthals.
5. If you have not yet done so, drop me a postcard or instruct your secretary what to say in connection with my inquiry about the Van Vechten item and the use of private collection for the two Stellas. See questions 2 and 3 on the second page of my letter of April 30.

Sorry to have to send you these fiddly items, but we both know they are part of the careful presentation of a show.

All the best,

*Frank*  
Frank Seiberling  
Head, Department of Art

FS:ba

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 7, '62

MEMO FROM

R. Jens Rasmussen

Downtown Gallery  
32 East 51<sup>st</sup> Street  
New York, New York

Dear Sirs:

Would you please send me the  
catalog or brochure on your current  
showing of the works of Stuart Davis  
and bill me to the Art Department,  
Whitman College.



Thank you,  
RJR

Sincerely,

Richard J. Rasmussen  
Associate Prof. of Art  
Art Department  
Whitman College  
Walla Walla  
Washington

Richard J. Rasmussen



From "THE MODERN TENDENCY IN LAWSON, LEVER, AND GLACKENS"

*The great contribution which landscapists of the modern school make to art is motion—their waters flow, their clouds march, their treetops bend to the wind. This is especially true of Hayley Lever's work. He manipulates color skillfully and draws with distinction, but above all he attacks his subject with a sensitive velocity peculiar to himself. He obdures the static and makes a creed of motion—... a boat must tug at its anchor, the waves strain, the flowers twist on their stems... His sympathies extend even to the extremely modern, yet his work vibrates with a fine feeling for the beautiful... Like most landscapists with the modern tendency, Lawson, Lever and Glackens are specialists;—Glackens chooses beach and grove, the haunts of merry-makers; Lawson glorifies the ragged edge of New York; Lever is a painter of harbour and coast-village life. We feel that each of the three has a tremendously good time doing it!*

CATHERINE BEACH HLY 1925

*For years Mr. Lever has been given a kind of modern rating among artists but at the same time he has not lost sight of objective reality. So that, if one finds a fine-spirited modernity about these pictures, it is his individual approach as a painter, giving to familiar scenes the essence of new vitality, that is mainly responsible.*

CARLYLE BURROWS, N. Y. Herald-Tribune, 1929

*There is often an exhilarating element of surprise in Mr. Lever's painting. It is as if he were surprised himself at what he found in nature, and the freshness of his inspiration is renewed more frequently than is often to be found in the work of an artist of such copious production. The vitality of the work comes from the artist's especially keen feeling for the movement in everything... The essential quality of Mr. Lever's art at its best is this acute sense of life, and in his ability to make the spectator feel it.*

FORBES WATSON, N. Y. World, 1924

HAYLEY LEVER was born (1876) and educated in Adelaide, S. Australia. In 1899 he went to England and, after studying and exhibiting in London and Paris, he spent some years at St. Ives, the Cornish fishing-village. His work was winning recognition in England when, in 1912, he decided to make a trip to the United States. The paintings he had brought with him and his first American scenes created such an impression that he was given one-man exhibitions by the Syracuse Museum of Fine Arts and the Rochester Memorial Art Gallery in 1914. His early success encouraged him to stay in this country and his obvious talent gained him recognition from such Americans as Bellows, Lawson, Glackens and Henri and, with these and other contemporaries, Lever became a founder and member of the New Society of Artists.

He had now become an American citizen and was included in group shows of contemporary American painting held by the Whitney Studio Club, the Babcock and Kraushaar Galleries, among others, and, later, the Whitney Museum. He was elected a member of the National Academy and a life-member of the National Arts Club.

Lever's paintings were handled at various periods by galleries which played a discerning part in presenting the American painting of the day—William Macbeth, Charles Daniel, Ferargil, Rehn and Leonard Clayton, for example, all gave him one or more one-man shows of his paintings and watercolors—but Lever was not temperamentally inclined to stay with one gallery for very long. Perhaps for this reason, although the personal and vital quality of his work was generally recognized, he died at the age of 82 with much of his work still in his studio and largely unknown to a new generation of collectors of American paintings.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



May 2, 1962

Mr. Fritz Woshle  
924 South 18th Street  
Birmingham 5, Alabama

Dear Mr. Woshle:

Thank you for your letter.

As you gathered during your visit, this was a very hectic time for us - the closing week of one of the most important exhibits of the season and the preparation for the Davis Show which is now current. I hope you understood the many distractions during your visit. The next time you call on us I trust that I will act more graciously and have an opportunity to become better acquainted with you.

I shall be very glad to honor your wishes and will postpone the billing until the latter part of May, as you requested. Incidentally, I received a letter from Dick Howard almost simultaneously, and was delighted with his statement that he liked the painting very much.

The Davis Exhibition is a great success, despite the fact that we have about the most terrible competition - ninefold - of the Picasso celebration throughout the city, with all the papers given over entirely to that event.

I look forward to your future visit.

Sincerely yours,

WCH:jw



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 3, 1962

Miss Judy Williamson  
Box 253  
Wesleyan College  
Macon, Georgia

Dear Miss Williamson:

Much as I would like to be of extensive help to you, you can well realize that we receive several letters daily from all parts of the country requesting the same type of information in connection with many of the other artists, as well. Unfortunately, I cannot possibly take the time to do this kind of educational work.

I believe the enclosed biographical data on Max Weber should be quite informative, as it lists various books, catalogs and articles for reference. I am sure your library will have a good many publications which will supply the data you require.

Sincerely yours,

EGH:jw

enc.



Minutes of the Fifth Annual Meeting  
of the Friends of the Whitney Museum of American Art, Inc.

The annual meeting of the Friends of the Whitney Museum of American Art, Inc. was duly held at the Museum, 22 West 54 Street, fourth floor, in the Borough of Manhattan, City, County and State of New York, on May 3, 1962, pursuant to notice dated April 20, 1962.

A quorum being present, Roy R. Neuberger, President, acted as Chairman and called the meeting to order. David A. Prager, in the absence of Allan D. Emil, acted as Secretary of the meeting.

On motion duly made, seconded and carried, it was

RESOLVED, that the reading of the minutes of the previous meeting be dispensed with.

The President welcomed the members and announced the first order of business, the election of directors to serve for the coming year. Lawrence H. Bloedel, Chairman of the Nominating Committee, consisting, in addition to himself, of Mrs. Jacob M. Kaplan, Mrs. Albert A. List, Mrs. Matthew A. Meyer and Norman M. Schneider, placed in nomination as directors for the ensuing year, or until their successors are elected and qualify, the following: Arthur G. Altschul, Lee A. Ault, Louis C. Baker, John I. H. Baur, William Benton, Donald M. Blinken, Lawrence H. Bloedel, Allan D. Emil, Armand G. Erpf, Lawrence A. Fleischman, B. H. Friedman, Lloyd Goodrich, Ben Heller, Joseph H. Hirshhorn, Flora Miller Irving, Alice M. Kaplan, Mary Lasker, Howard W. Lipman, Vera G. List, Manette Loomis, Flora Whitney Miller, Roy R. Neuberger, Duncan Phillips, David A. Prager, Nelson A. Rockefeller, Herbert M. Rothschild, David M. Solinger, Eloise Spaeth, Edward Durell Stone, Alan H. Temple, Hudson D. Walker and John Hay Whitney. There being no other nominations, on motion duly made, seconded and carried, the aforementioned proposed directors were unanimously elected.

Mr. Neuberger called upon the various committee chairmen for their reports. Howard W. Lipman, Chairman of the Acquisitions Committee, consisting, in addition to himself, of Arthur G. Altschul, Mrs. Ira Haupt, Mrs. Frederick W. Hilles and Charles Simon, reported that the committee had had a number of meetings and had purchased five pieces of sculpture. Mr. Lipman explained that the Committee in purchasing only sculpture had been guided by the fact that Museum had received this year a gift of thirteen paintings from the Ford Foundation which helped to fill certain gaps in its collection of paintings. The pieces acquired were: A mobile (1959) by Alexander Calder (exchanged for one purchased by the Friends in 1957, because the later piece could be displayed in the Museum to much greater advantage); a large Calder stabile of sheet iron (1960), the first major stabile purchased for a museum in this country; a sculpture of brass and copper wire by Richard Lippold, purchased from a private collector, which Mr. Simon, a member of the Committee, helped to underwrite; a new stainless steel sculpture by David Smith; and an impressive black wall by Louise Nevelson, which Mr. Simon also helped to finance.

Mr. Goodrich stated that each of the works filled an important gap in the sculpture collection and that the Whitney Museum was deeply grateful to the Friends for these very fine acquisitions.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



May 2, 1962

Mrs. F. H. Detweiler  
Davenport Drive  
Stamford, Connecticut

Dear Mrs. Detweiler:

When I returned from a short trip, I found your letter of April 23rd, and was really quite distressed about the matter.

If you will refer to your previous correspondence, you will note that you agreed to donate the two paintings by Charles Sheeler and the very small oil by Morton Schamberg and decided to take back only the two restored pictures entitled, "Waterfall" and "Blue Gentians"; these you picked up.

Meanwhile, I had shipped the three pictures you agreed to donate, and they are now in the hands of the Corcoran Gallery in Washington, where a committee has either met or will meet to decide on the acquisition. As I mentioned to you, you will receive a gift receipt, which will entitle you to a tax reduction, since the Corcoran Gallery is a non-profit educational institution and fits into the 20% gift deduction bracket. I will send you the appraisal which you can use for the deduction. Fortunately, the gift may be made with the proviso allowing you or your daughter to have the use of these three paintings during a portion of each year. If you find this desirable, why don't you discuss it with her, and if she would like to come in I can give her more complete information regarding the gift arrangement. I will be away part of next week. If she will drop me a note or 'phone, I can make an appointment convenient for her.

Sincerely yours,

EGH:js

# THE CURRIER GALLERY OF ART

192 ORANGE STREET  
MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY  
DIRECTOR

May 2, 1962

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Edith,

Time for another O'Keeffe check, this one, like the others, in the amount of a hundred dollars. According to my records this is the thirteenth check, making a total amount of \$1350.00. (one check was for \$150.00). The gap is slowly closing, n'est-ce-pas?

If the thought of leaving Manchester on a 9.40 plane is too much, keep in mind that you could remain comfortably overnight here or in Boston, whither you would be driven by me, so that you take an eight o'clock plane from Logan next morning. Does that sound inviting?

Best regards,



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



April 19, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Donald D. Celander  
810 St. James Street  
Pittsburgh 32, Pennsylvania

Dear Mr. Celander:

Indeed I will be very glad to open our files to you in relation to the three artists whose names you mention. It is too bad however that you will be here too late to see our current exhibition, a catalogue of which I am enclosing. All three artists are represented with paintings which have been borrowed from various sources and will not be seen as a unit again as far as I know.

My best regards.

Sincerely yours,

EGH:gs  
enclosure

# Photographs For Mr. Frankenstein

## Stuart Davis

1. Landscape Gloucester Circa 1917 Oil 23x19 Courtesy The Downtown Gallery
2. ITIKSEZ 1921 Collage & Watercolor 18x22 Coll. William H. Lane Foundation

## Charles Demuth

3. Noapmas M. Egiap 1921 - 22 Oil 20x24 Coll. Mrs. Edith G. Halpert
4. Stairs, Provincetown 1920 Watercolor & Gouache 23½x19½ Coll. Museum of Modern Art

## Arthur G. Dove

5. Abstract 1914 Oil 18½x21½ Courtesy The Downtown Gallery

## Marsden Hartley

6. Painting, Number Five 1914 - 15 Oil 31 3/4x39½ Coll. Whitney Museum
7. Musical Theme #1 1912 - 13 Oil on Panel 21x26

## John Marin

8. Stonington, Maine 1919 Watercolor 16x19 Coll. Mr. & Mrs. Lawrence Bloedel
9. East River 1910 Watercolor 16x12½ Coll. William H. Lane Foundation

- ✓ 10. Pine Trees on Mountain Top, 1915 Watercolor 19x16½ Coll. Mrs. Edith G. Halpert  
Small Point, Maine

- ✓ 11. From Deer Isle, Maine 1921 Watercolor 19½x16½ Courtesy The Downtown Gallery

## Georgia O'Keeffe

- ✓ 12. Red and Green #1 1916 Watercolor 9x12 Courtesy The Downtown Gallery
- ✓ 13. Starlight Night 1917 Watercolor 12x9 Courtesy The Downtown Gallery
- ✓ 14. Waves 1921 Pastel 25x19 Courtesy The Downtown Gallery
- ✓ 15. Cerise and Green 1917 Watercolor 9x12 Courtesy The Downtown Gallery

## Charles Sheeler

16. Barn Abstraction 1917 Black Conte Crayon Coll. Philadelphia Museum

## Joseph Stella

17. Abstraction Circa 1918 Watercolor 7x9 Coll. Mrs. Edith G. Halpert
18. Composition 1914 Pastel 19x25 Coll. Mrs. Edith G. Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



May 2, 1962

Mr. Frank B. Mortimer, President  
William M. Mortimer Company, Inc.  
111 John Street  
New York 38, N.Y.

Dear Mr. Mortimer:

Thank you for writing to me as of April 18th.

Needless to say, I was shocked to learn that your "experts" decided on the sum of \$2680.00 as compensation for the incredible amount of damage reported and examined relating to the large number of objects which were, in some cases, damaged beyond repair or subject to repair and considerable devaluation. Frankly, I think the figure is preposterous.

Since our consignment invoice indicates that the consignee is responsible, I am referring your letter to Heiman-Marcus, together with our estimate of loss. The matter will have to be straightened out between you and Heiman-Marcus, as the assured - and I trust to our satisfaction.

In addition to all the damage, the eight months delay also subjected us to loss of business, as we could neither exhibit nor sell any of the objects until settlement had been made.

Sincerely yours,

EOH:jw

cc: Mr. Stanley Marcus  
Heiman-Marcus Company  
Dallas, Texas

WBF

May 7-

My dear Mrs. Halpert,

Thank you for your letter. I really have no idea of its money worth! I have friends who wouldn't be caught dead with anything but "provincial" maple, circa 1961.

I still would like you to pay me whatever you think it is worth to you.

Is one hundred dollars too much?

Sincerely yours,  
Ethel Schwartz



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 4, 1962

Mr. Charles E. Buckley, Director  
The Carrier Gallery of Art  
192 Orange Street  
Manchester, New Hampshire

Dear Charles:

Thank you for your letter and your very sincere invitation.

Much as I would adore being with you for the opening, it will be utterly impossible for me to be there at that time. I shall try to see the exhibition in Manchester at a later date.

With our very small staff, it is not feasible for both John and myself to be away at the same time. As a matter of fact, it is impossible. In this instance, it is much more important the son of the artist be present than for his dealer. No matter how you slice it, we both have to be gone an entire afternoon, and I doubt whether Bill, our porter, can take care of any visitors in our absence.

I certainly will make it my business and pleasure to get there before the show is over, and will let you know in advance so that I can get that promised cocktail.

Good luck - and have fun.

Sincerely,

EOH:jw

May 4, 1962

Mrs. Vera Haberle Demmer  
81 Cove Street, Morris Cove  
New Haven, Connecticut

Dear Mrs. Demmer:

Thank you so much for your letter.

Much as I would be interested in having the three paintings on consignment, I am afraid that the figures listed by you are out of line in relation to the prices we have received for the leading figure in the group - William Harnett. Based on the net figure of \$22,000.00, the painting entitled, "Bachelor's Door" will have to sell for a minimum of \$30,000, and I doubt whether any one will be prepared to pay so high a price. On the other hand, if you would like to have us try, I will be very glad to handle all three pictures and will offer them to several museums which might be interested in adding to their collections in this field. If this is agreeable to you, will you ship them to us prepaid and maintain the insurance on your policy?

I look forward to hearing from you.

Sincerely yours,

RMH:jw

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 23, 1962

Davenport Drive,  
Stamford, Conn.

Dear Mrs. Halpert;

If you have not yet committed the two early Sheelers and the Schamberg oil sketch to the archives I would really like to keep them a while longer.

My eldest daughter (who paints) would like very much to have them with her. I had not realized that they mean something to her quite personally because of childhood connections or that she would feel any sense of loss to find them gone.

She lives in New York (Brooke Peoples) and could pick them up one day at your convenience.

Sincerely yours,

Sam Dotzweiler

May 4, 1962

Mr. Allen Siroto  
1407 Broadway  
Room 2710  
New York, New York

Dear Chick:

Where have you been all these years? I am really astonished that you dropped us so utterly and so completely - but that, after all, is your affair.

I heard that you were planning to sell your Max Weber painting and, although I tried to reach you in Hollywood, was unsuccessful on three tries. I wanted to let you know that we would be very glad to repurchase this, the Marin and the Shrike, to relieve you of the possessions.

You may recall that I had specified that if and when you would ever want to give up your purchases from this gallery, we were entitled to first refusal. You followed this arrangement with the Stuart Davis which we took off your hands just as promptly as we did Weber's "Conversation."

Won't you let me hear from you? And, for heaven's sake, come in and say hello!

Best regards to you and Alice.

Sincerely,

WHS:jw

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, representatives are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Date May 4, 1962

Received from: THE DOWNTOWN GALLERY  
32 East 51 Street  
New York 22, New York

The following:

~~011 Bernard Kerfield WATER SCENE~~

~~CIRCUS SCENE~~

~~012 Harnden Hartley STILL LIFE, MEXICO~~

Deliver to: Mr. Wm. K. Jacobs, Jr.  
784 Park Avenue Apt 13B  
New York 21, New York

Signed: Burton Bell

BY: Neustrom

May 7, 1962

Mr. Douglas MacAgy, Director  
Dallas Museum for Contemporary Arts  
3415 Cedar Springs Road  
Dallas 19, Texas

Dear Douglas:

Since you indicated that you would like to have a background of American folk art for the exhibition of "AMERICAN ABSTRACT PAINTING 1903-1923", I am sending you my latest acquisition, which I think would fit in superbly. This is a mourning or memorial, painted about 1817. I find it rather difficult to decipher the text, but the date seems quite apparent.

If you so desire, I will send you photographs of some of the other suggestions, so that they might be tied down at this time. I am arranging a very large folk art exhibition for California, and will withhold anything that you would like to have for your show. Incidentally, I think it would be a good idea to send in requests for all the paintings which were borrowed for the show we held here. Some of these are going to the University of Iowa for the summer, and it might be advisable to request the lenders to permit the shipment directed to Dallas from Iowa, rather than have the objects returned and called for again. As a matter of fact, a good many of the private lenders will be away for the summer, and I think it would be best to communicate with them immediately.

If you wish, I will send you the addresses, so that you can attend to the matter directly.

It was such fun seeing you, and I am very pleased that the show is going to Dallas. You might be interested to learn that we have had requests from sixteen other museums, but at the moment a limiting belongs to just Iowa and you. In the fall, we might relent and either continue the circuit or make substitutions where necessary.

My very best regards.

Sincerely yours,

WHA:jw

P.S. SORRY NEW SECRETARY



**ROME & ROME**

ATTORNEYS AT LAW

MORRIS A. ROME (1885-1946)  
H. PAUL ROME  
MORTON E. ROME

BERNARD J. RUSSELL  
NEVIN E. LEESE

FOUNDED 1900

KEYSER BUILDING - SUITE 313  
CALVERT AND REDWOOD STREETS  
BALTIMORE 2, MD.  
TELEPHONE LEXINGTON 9-7060

April 26, 1962

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

On December 7, 1953, I purchased an oil by John Marin entitled "Ramapo River 1950" from you for \$500. You may also recall that on November 18, 1958, I purchased an oil by Georgia O'Keeffe entitled "Waterfall II - 1952" from you for \$3,000.

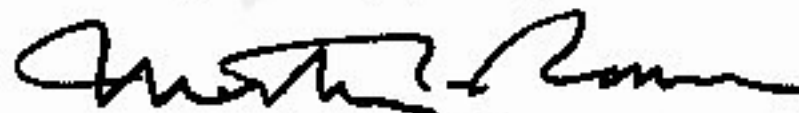
The insurance company with which I carry personal property coverage has requested that I obtain information from you as to your best idea as to the current values of these two paintings, and I would indeed be most appreciative if you would send me a note on this sometime at your convenience. Mrs. Rome and I are not at all interested in selling either of these pictures, as we are very fond of them; we want the information for insurance purposes only. I might mention that in July 1959, Mrs. Rome lent the O'Keeffe oil for exhibition at the Baltimore Museum of Art, and the Museum appraised it then at \$5,000.

I would much appreciate hearing from you concerning the above.

Perhaps I should add that Mrs. Rome and I, unfortunately, have not been to New York recently. Please be assured that we shall drop in to see you, as always, on our next visit which I hope will not be delayed much longer. We have been quite interested in several of your exhibitions.

With kindest regards from both of us, I am

Sincerely yours,



MORTON E. ROME

MER:ACE

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



31.	HAYTER, Stanley Wa. - "Dawn Flight" - (Oil)	1,500.
32.	HAYTER, Stanley Wa. - "Combat" - (Carved Plaster)	1,000.
33.	HOPPER, Edward - "Beam Trawler Osprey" - (Watercolor)	2,500 <del>2,000</del>
34.	HOPPER, Edward - "The Cabin" - (Watercolor)	2,500 <del>2,000</del>
35.	HOPPER, Edward - "Cottages at North Tanco" - (Watercolor)	3,000 <del>2,750</del>
36.	KIENBUDCH, William - "Wave, Schoodic Point" - (Casein)	500.
37.	KINGMAN, Dong - "Two Houses by the El" - (Watercolor)	600.
38.	KLINE, Franz - "Studio Shapes" - (Oil)	4,500.
39.	KLINE, Franz - Untitled Oil on Paper	1,800.
40.	KOPMAN, Benjamin - "The Cook" - (Gouache)	750.
41.	KOPMAN, Benjamin - "Woman" - (Gouache)	350.
42.	LUKE, George - "Highbridge #1" - (Watercolor)	800.
43.	LUKE, George - "The Wrestlers" - (Drawing)	300.
44.	MAHIN, John - "Wharf, Stonington, #2" - (Watercolor)	900 1,900.
45.	MAHEH, Reginald - "NUDE" - (Drawing)	150.
46.	MAHEH, Reginald - "Miss Modern Venus, 1939" - (Tempera)	1,800 <del>1,500</del>
47.	MATTA BOCHAUREN - "The Third Introduction" - (Drawing)	700.
48.	MAURER, Alfred - "Flowers" - (Gouache)	900.
49.	MAURER, Alfred - "Abstraction: Fishing" - (Oil on Paper)	1,500.
50.	MENTE, Raymond - "Still Life" - (Oil)	300.
51.	MOTHERWELL, Robert - "The Spanish Night" - (Oil on Paper)	2,500.
52.	MAST, Thomas - Untitled Drawing	250.
53.	NEVELSON, Louise - "Earth in Gomae" - (Wood Sculpture)	750.
54.	O'KEEFE, Georgia - "The Shell" - (Pastel)	1,800.
55.	PEREIRA, I. Rice - "Centre White" - (Oil)	2,000.
56.	PRENDERGAST, Maurice - "St. Malo" - (Watercolor)	3,500.
57.	PRESTOPINO, Gregorio - Untitled Drawing	250.
58.	RIVERS, Larry - "Bardis" - (Bronze)	900.
59.	RIVERS, Larry - "The Steinberg Painting" - (Oil)	1,750.
60.	RIVERS, Larry - "Queen of Diamonds" - (Oil)	750.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



May 3, 1962

Mrs. John D. Rockefeller, III  
1 Beekman Place  
New York, New York

Dear Blanchette:

I wonder whether you have received the photographs of your  
Shaker furniture, which had been promised some time back?  
If not, I will get after the Philadelphia Museum again.

I now have an accredited appraiser who can give you the  
information you desire, although she advised me that it  
would be necessary for her to see the actual objects, rather  
than work from photographs.

Because I have been rather rushed these past few months, I  
did not get to the opening of the exhibition, but expect to  
take a trip to Philadelphia very shortly to see it. I under-  
stand the installation is very handsome.

I will also give you more data on the Wheeler material. I  
still remember your very, very generous offer and will send  
you the photographs and prices in the near future.

Perhaps you, too, plan to go to Philadelphia to see your own  
material installed; if so, maybe I can get a buggy ride! In  
any event, won't you let me know where to send the photographs -  
New York, Tarrytown or wherever.

My very best regards,

RHR:js

not to publishing information regarding sales transactions,  
whereby we are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
architect is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



May 4, 1962

Mr. Harris Steinberg  
25 Broad Street  
New York 4, New York

Dear Mr. Steinberg:

I have now ascertained the current insurance valuations that you requested. These are listed on the attached sheet.

Sincerely yours,

EGH:jw



May 3, 1962

Mr. Louis I. Rosenfield  
607 Boylston Street  
Boston, Massachusetts

Dear Mr. Rosenfield:

The paintings have been received and I am sending you this acknowledgment.

Unfortunately, I have no copy of the Epstein catalog, but I am sure there must be one in the Brandeis University library. Frankly, I rarely look for a signature on any sculpture, particularly when I know that it is authentic. Some are signed; others are not.

I am sending a copy of this letter to Mitchel Siporin, who, I am sure, will be glad to check and ascertain where Epstein signed, if the signature does appear. The catalog might also indicate how many casts were made of this head. I know that he never went beyond twelve, but sometimes limited himself to six. In any event, I am sure you are not questioning the authenticity; our invoice is sufficient guarantee.

You may retain it for another week if you like; there is no hurry about making a decision.

I hope that both you and Mrs. Rosenfield are in town in the near future so that you may drop in to say hello and to see what other material we have on hand.

Sincerely yours,

ESK:jw

cc: M. Siporin

May 3, 1962

Mr. William B. O'Neal, Director  
Programs Division  
Virginia Museum of Fine Arts  
Boulevard & Grove Avenue  
Richmond 21, Virginia

Dear Mr. O'Neal:

This is to advise you that all four paintings consigned for your exhibition have been received.

Unfortunately, we found that one of the paintings was damaged. This was indicated on the receipt when the shipment was delivered to us by Budworth. I am referring to the Edward Stasack, which has a hole pierced through the canvas, center left. I shall be glad to have the restorer examine the painting to ascertain what repairs are necessary and the cost involved.

The report will be mailed to you the moment we receive it so that you may refer it to your insurance broker.

Sincerely yours,

BGH:jw

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



O'Keeffe, cont.

~~Paint in the Woods~~ 14500.  
~~House with Shell & Rose~~ 1931 - oil 17,000  
 Weber:  
 ✓ Burlesque No. 1 - 1909 NFS  
 ✓ Abstract, 1910 - 1919 NFS  
 ✓ Blue New York 1912 NFS  
 New York, 1912  
 Interior with Figures, 1914  
~~New York Department Store~~ 1915 17,000  
 ✓ ~~Stella's Composition~~ 8,000  
 ✓ Abstract, 1919 NFS EGH  
~~Flower, 1921~~ 9,000  
 Self-Portrait, 1928  
~~Lighted Lamp, 1931~~ 4,000  
~~Portrait of a Woman~~ 1916 3,500 -

Are there any museums, anywhere, which can produce such a showing as the above in Marins, Webers & O'Keeffe? Gradually you will sell them, but it must give you some satisfaction to know that you have the world's finest collection of these. I know that the Columbus Gallery has a lot of Marins but the general level of their things are not up to these. As far as I know, you also have the best Dove collection - and what a pioneer he is!

Now there are a few questions:

1. I was puzzled by your non-recollection of Richard Evans, since I have a photograph of his Marin Rocks & Sea which I believe came from your gallery. Anyway, I have a letter from him saying he will be glad to lend and will have the painting delivered to you in time for collection. He turned out to be a classmate of mine at Princeton!

2. Do you object to my listing the Stellas Composition and New York Interpreted as from a Private Collection? In some way I got such a notation although I believe you actually own the works. I think there would be time to change this in the catalog, if the Private Collection angle is off base.

3. I find the notation VanVechten in connection with the Demuth Cabaret Interior. What does this mean? I list it as belonging to you.

Well, that's all for now. Shaw will be picked up in New York probably the 18th, but I will let you know ahead of time as soon as it is definite. If you provide space, we will be glad to wrap pictures in brown paper, put a masking tape on any glass, etc. You may be sure it will be carefully handled. Don't forget valuations for insurance and sale prices. I certainly want something from this show.

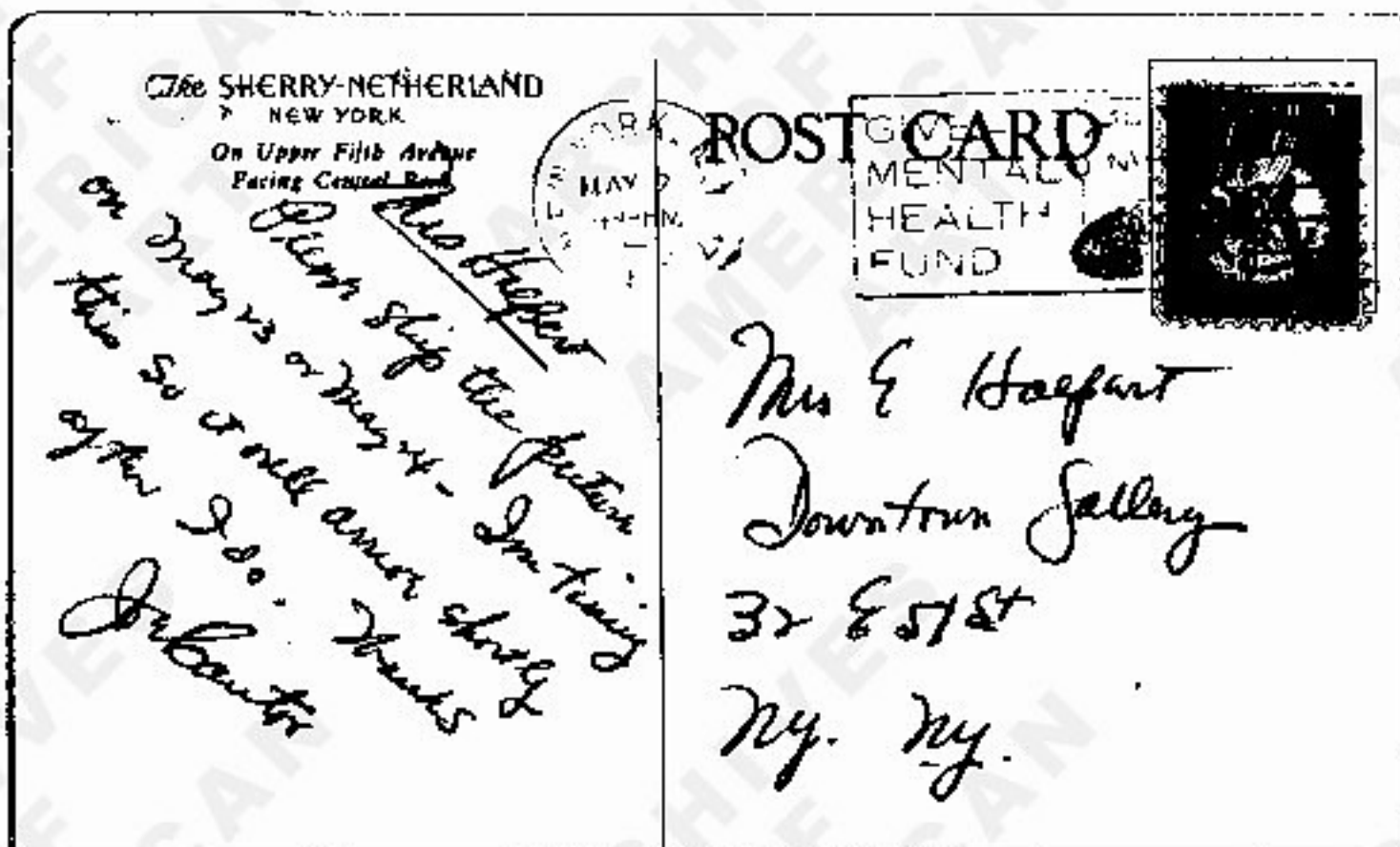
Finally, while I am terribly disappointed that you can't make it for the opening on the 24th, I am sure we can work out a good time for you to come and make a talk. I enclose a copy of this in case it might come in handy for a check list. All the best and my lasting gratitude.

P.S. McAgly is as thrilled with the idea of the show as we are. If we had foreseen it in advance, it would have been pleasant to organize it jointly.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.





**"FREEMAN"**  
**OFFICE OF THE UNDERSIGNED**  
10 EAST 40TH STREET  
NEW YORK 18, N. Y.  
MU 3-8570-1-2-3-4

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

EDITH G. HALPERT  
32 EAST 51ST ST  
NEW YORK N.Y.

Date: 5/1/63  
RE: ACCIDENT POLICY

ATT. OF:

Gentlemen:

We are using this form to facilitate and expedite matters and ask that you kindly note the item(s) checked below. Please acknowledge all claims, and if assigned, advise to whom.

- ..... 1. We attach herewith report of values/shipments for period of .....
- ..... 2. Recommendations in your letter of ..... have been complied with.
- ..... 3. We enclose herewith copy of ..... claim report.
- ..... 4. We enclose herewith letter from attorney/claimant.
- ..... 5. We enclose herewith summons served .....
- ..... 6. We enclose herewith completed Proof of Loss. Loss draft urgently requested.
- ..... 7. Above captioned shipment lost. (Transit/Parcel Post.) Documents will follow.
- ..... 8. Above captioned shipment .....  
Please advise what documents are required.
- ☒ 9. Enclosed are documents as follows: LETTER TO BE SIGNED & SENT TO  
PHOENIX ASSURANCE CO.
- ..... 10. We report herewith claim as follows:

Yours truly,

ARTHUR R. FREEMAN

By: Hezmark

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 8, 1962

Mr. Breiner  
c/o W. I. Keating  
90 Broad Street  
New York 4, N. Y.

Dear Mr. Breiner:

In reference to my telephone conversation with you on May 7th, I am enclosing the following:

The invoice from Bijutsu Shuppan-Sha;  
The Bill of Lading from the Maersk Line;  
The Arrival Notice & Freight Bill from  
Koller Steamship Company, Inc.; and  
letter from Mr. David Kung, of Tokyo.

In reference to the books themselves, they are not of foreign authorship, but were printed in Tokyo and written in the States. This may affect the customs duty.

If you should need any more information, please call Mr. Frank Gettings at The Downtown Gallery.

Sincerely yours,

EGH:jw  
FB

enc.-4

P. S. This book was written by Mr. Lloyd Goodrich, about the painter Kaseo Kuniyoshi, and was first published in the United States for the Whitney Museum. These books from Japan are reprints of the American edition.

EGH



P.S. I have just received John Marin, Jr.'s letter of May 1 enclosing photo of Weber's Burlesque #1. I find this more interesting than the Burlesque #2 and will be glad to use it instead. So please change the listing in my letter of April 30 to Burlesque #1. Many thanks.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LOUIS I. ROSENFELD  
607 BOYLSTON STREET  
BOSTON, MASSACHUSETTS

April 27, 1962

Mrs. Edith G. Halpert  
The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I want to thank you so very much for sending the six (6) paintings and the Bronze. Unfortunately, Mrs. Rosenfield's taste does not coincide with mine. Because of this, she was not happy with my choice of paintings.

I telephoned Boston Trucking and they are due to pick up these paintings today, April 27, 1962 for their return. No doubt you will have received them by the time you receive this letter.

I did not return the Bronze Figure because, if possible, I want to live with it for another week or so before I come to a decision. Could you send me, as soon as possible, the history on the above and whether or not it has been signed by Sir Jacob Epstein. Also, please indicate where the signature is located.

Once again, may I express my gratitude for the courtesies you extended to me. I sincerely hope that Mrs. Rosenfield and I may visit your gallery in the near future so that we may choose some paintings that we both like.

Cordially,

  
Louis I. Rosenfield

LIR/emu

cc: M. Siporin

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



**252 BEDFORD STREET S.E. May 5, 1968**

Minneapolis 14, Minnesota, Telephone: FEderal 9-5603

Hope to reach Chatham, Cape Cod, Massachusetts

<sup>MAY 29</sup>  
by ~~June 1~~. Will stay until about October 15.

New phone number 945-1848 (Area code - 617).

Come and see your Rebbers  
in our setting and house -  
here to see you

Gertrude L. Johnson

### Acquisitions:

The Acquisitions Committee, Howard W. Lipman, Chairman, spent \$35,500 in purchasing for the Museum the following works of art:

#### SCULPTURE

Alexander Calder: Big Red  
The Cock's Comb

Richard Lippold: Primordial Figure  
(purchase shared by Charles Simon and the Museum)

Louise Nevelson: Young Shadows  
(purchase shared by Charles Simon)

David Smith: Lectern Sentinel  
(purchase shared by the Museum)

The Committee departed from precedent in buying only sculpture. This was done partly because the Museum had received a large gift of paintings from the Ford Foundation in December and partly because the Museum's collection was urgently in need of work by outstanding sculptors who were not yet represented or inadequately represented in its holdings.

The Calder mobile, Big Red, was acquired in exchange for the earlier Calder mobile, Black, White and 10 Red, which had been commissioned by the Friends in 1956-57 but had not lent itself to effective showing in the Museum's galleries.

Generous donations from Charles Simon, a member of this year's Acquisitions Committee, aided materially in the purchase of the works by Richard Lippold and Louise Nevelson.

### Exhibitions:

The Exhibitions Committee, Mrs. Otto L. Spaeth, Chairman, decided over a year ago to undertake a more ambitious project than we have attempted in the past. Geometric Abstraction in America, now filling two floors of the Museum, is an historical survey of an important and relatively neglected movement in twentieth-century American art. Unlike past Friends' exhibitions, it will travel to several other museums across the country, while its catalogue will appear in book form. I believe it is a truly major contribution to the history of modern American art.

To give future committees time to undertake exhibitions of equal scope, a new system of rotation has been adopted. Each committee will be given two years to prepare a single show. Thus a new Exhibitions Committee, with Herbert M. Rothschild as Chairman, has been working during the past year on a plan for the Friends' 1963 exhibition.

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





May 4, 1962

Mr. Robert S. Hurwitz  
Robert S. Hurwitz Advertising  
1775 S. W. 3rd Avenue  
Miami, Florida

Dear Mr. Hurwitz:

Thank you for your letter.

I am enclosing a catalog of our current exhibition, which closes on May 19th. This will be followed with a group exhibition entitled, "THE FIGURE", extending from May 21st to June 9th. The final exhibition of the season will include two younger artists; paintings by Issuri Boi, and graphics by Edward Stasek - from June 12th to the 29th. The gallery will be closed on Saturdays throughout the months of May and June, and for the two summer months, reopening right after Labor Day.

I look forward to seeing you.

Sincerely yours,

RSH:jw

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 7, 1962

Mr. David Gebhard, Director  
The Art Gallery  
University of California  
Santa Barbara, California

Dear Mr. Gebhard:

Please forgive me for being so slow in replying to your letter of April 23rd. It was necessary for me to communicate with Georgia O'Keeffe before following through in the matter.

Just as soon as I hear from her, indicating her wishes, I will communicate with you. As you probably know, she has been averse to any exhibitions outside of this gallery, except those organized by Daniel Catton Rich, in whatever museum he acts as Director. There were a number of requests from abroad which she refused to honor, but because of her close association with you at the Roswell Museum, perhaps she will relent at this time. In any event, you will hear from me as soon as I get word from Miss O'Keeffe. I will then list the paintings which can be borrowed from museums, as well those from a collection of her paintings at the gallery.

Sincerely yours,

EOH:jw

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



HENRY CLAY FRICK FINE ARTS DEPARTMENT  
UNIVERSITY OF PITTSBURGH  
PITTSBURGH 13, PENNSYLVANIA

May 3, 1962

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Thank you very much for the opportunity to examine your files and also for the catalogue, "Abstract Painting in America 1903-1923." I deeply regret that I could not be in New York during this important exhibition.

According to present plans I will visit your gallery on May 8th. It would be a real pleasure if you could be my luncheon guest on that day.

With warmest regards,

Sincerely,

*Don Celender*

Don Celender

P.S. Please forgive the error in word usage in my preceding letter.

5/62

*note on ed -  
C16 - brought flowers*

POL  
*[initials]*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert, 5/2/62

Page 2


to the States. Therefore, we had to go to San Diego, where he died four or five days later. Mary remained in San Diego with her sister for a couple of weeks, while I came on back here.

Still hoping that I may have the great pleasure of seeing you within the next few months.

Tseng Yu-ho probably sends photographs of all of her paintings to you, but if she did not send a slide of the one we purchased, and you would like a colored slide of same, then I will have a friend, who is an expert amateur photographer, make one for you.

Warmest greetings.

Sincerely,

  
Sylvan Lang



GERHARD D. STRAUS, M. D.  
636 WEST WISCONSIN AVENUE  
MILWAUKEE 3, WISCONSIN

none before

May 6, 1962

Mrs Edith Halpert  
Downtown Gallery  
32 E 51 St  
New York, NY.

Insurance

Dear Mrs Halpert.

would you please send me an appraisal of the current market value of the following paintings:

Kuniyoshi - "Four Peaches" oil <sup>14x16</sup> 12x16 Purchased Sept 58-1500  
Rattner - "Pillar of Fire" oil 16x20<sup>1957</sup> Purchased Jan 1959 for 1200  
Marin - "Deer Isle - Stonington Maine" #10 - watercolor 15x19<sup>1954</sup> Purchased Sep 1958 for 2000

I am enclosing transparencies of the three paintings. I know that you close the gallery for the summer and I hope that you will find the time to send me this information at your earliest convenience.

We all enjoyed your visit to Milwaukee - I must say you certainly pepped things up here for a while. Haven't been to New York for a few years but hope to see you again when we finally get there.

Sincerely yours.

Gerhard Straus

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Mr. Hermann Warner Williams, Jr.

pg 2

April 18, 1962

April 18, 1962

I can give you further details.

A copy of this letter is being sent to Bartlett Hayes who I am sure will agree that these are an important assemblage.

Best regards.

Mr. Hermann Warner Williams, Jr.  
The Corcoran Gallery  
Washington, D. C.

Dear Bill:

Sincerely yours,

Under separate cover I am sending you (collect) three small paintings which are being offered to the Corcoran Gallery for the collection of 20th Century American Art. The donor is John (Mrs. F. H.) Bawell of 1400 North Street, Stamford, Connecticut, who agreed with me that it would be extremely valuable in this context as there are to be a number of Sheeler paintings of various dates.

EGH:gs

cc: Mr. Bartlett Hayes

The items are listed below.

Charles Sheeler: PAINTING AND ARTIST'S ESTATE 1915 oil on canvas 14x20" (This was exhibited in the famous Army Show and is therefore a very valuable document.)

Charles Sheeler: PAINTING c. 1915 oil on panel 9x12"

Morton Schamberg: CHARLES SHEELER AND HIS ALBUMEN c. 1906

oil on panel 9x12" (Mrs. Allender was later married and her name was Mrs. Boyle - the mother of the famous author Ray Boyle. All three were fellow students at the Pennsylvania Academy of Art and this too is an important document. Schamberg as you know developed into one of our important artists but died at an early age and is not as well known except by a much earlier generation although his work is now appearing in such major exhibitions as The Pre-Raphaelites and others.)

Before you write an acknowledgment to Mrs. Bawell (in the event that your committee agrees that these will be important items for your "study group" in conjunction with the important and later examples of Sheeler's work) will you please get in touch with me so that

(over)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

April 24, 1962

Miss Lillian Hellman  
63 East 62nd Street  
New York 28, New York

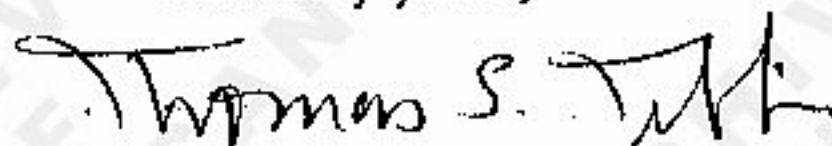
Dear Miss Hellman:

I am writing to tell you how much we appreciate the fact that you might give the Max Weber painting to the Des Moines Art Center. We are anxious that you send it on for the formality of our consideration.

May I suggest that you ship it Railway Express collect, insured for \$550 since our policy will cover it at full value during transit. For this purpose we need to know what that insurance value is.

Thank you again, we shall look forward to hearing from you soon.

Sincerely yours,



Thomas S. Tibbs  
Director

TST/go  
cc: Mrs. Edith Halpert

Value  
3000 —

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 19, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Thomas S. Tibbs, Director  
Des Moines Art Center  
Greenwood Park  
Des Moines 12, Iowa

Dear Tom:

Obviously I did not make myself clear in my previous letter in connection with the Lillian Hellman offer of a gift. She merely wanted a note from you as director of the Des Moines Art Center requesting her to send the Max Weber painting for your consideration. I made it clear to her that a committee must pass on all acquisitions but that it would be necessary to have the painting in Des Moines for this purpose. Thus may I suggest that you drop her a note to that effect and I am sure she will cooperate. Being a cautious dame I prefer to have all such matters dealt with directly by the principals involved. I am sure you will understand, and besides it only means a letter and nothing more. O.K.?

I too regret that you cannot see the current show. It certainly was a mighty expensive self-indulgence, but the continued gratification made it well worthwhile. Six decades or two decades help to create a greater awareness among the younger generation, and boy do they need it! It seems incredible that so many really believe that modern art in America started in 1950, and I still remember the extraordinary remarks I overheard at your exhibition. Let's keep up the propaganda.

My very best regards.

Sincerely yours,

EOH:gs



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**CLASS OF SERVICE**

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION

## TELEGRAM

W. P. MARSHALL, PRESIDENT

**SYMBOLS**

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

SP-1201 (4-00)

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

*W. C. Worth Jr*

PFA136 BD351

B HKB182 PD HARTFORD CONN 2 310P EDT

MRS EDITH GREGOR HALPERT, THE DOWNTOWN GALLERY

32 EAST 51 ST NYK

WOULD LOVE TO HAVE YOU SPEND SATURDAY NIGHT WITH ME HENRY SCHNACKENBERG  
G LUNCHING SUNDAY WILL CANCEL STATLER RESERVATION IF YOU CAN

DO THIS REGARDS

CHARLIE CUNNINGHAM.

May 7, 1962

ing information regarding sales transactions, responsible for obtaining written permission and purchaser involved. If it cannot be a reasonable search whether an artist or ng, it can be assumed that the information of 60 years after the date of sale.

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

We are in the process of a periodic valuation of works of art in our collection. We would be most grateful if you could give us, for our private use, your opinion of the current market value of the following works in the Walker Art Center Collection:

<del>Reuben Crawford</del>	THIRD AVENUE EL	1949	o/c	29 3/4 x 40 1/8"	14,000
Stuart Davis	COLONIAL CUBISM	1934	o/c	45 x 60"	7500 - 14,000
<del>Karl Kees</del>	SALT FLATS	N.D.	o/c	40 1/2 x 48 1/2"	
Yasuo Kuniyoshi	LAY FIGURE	1938	o/c	38 1/8 x 58 1/2"	3000 - 10,000
John Marin	ROCKS, SEA AND BOAT, SMALL POINT, MAINE	1932	watercolor	20 3/16 x 25 1/2"	3000 - 6000
Abraham Rattner	CITY STILL LIFE	1943	o/c	23 1/2 x 28 3/4"	3500 - 1000
Ben Shahn	ITALIAN LANDSCAPE	1943-44	tempera	27 1/2 x 36"	4000 - 2800 - 3500
Charles Sheeler	BUILDINGS AT LEBANON	1949	tempera	13 3/4 x 19 3/4"	900 - 2500
Niles Spencer	THE WAKE OF THE HURRICANE	1951	o/c	30 1/2 x 36 1/2"	1250 - 9000
<del>Rufino Tamayo</del>	WOUNDED BEAST	1953	o/c	31 x 39"	
Max Weber	WOMAN CARRYING PICTURE	1944	o/c	50 1/2 x 31 1/2"	10,000
Tseng Yu-Ho	ANYWHERE	1959	watercolor and collage	48 x 96"	1500 - 1,500

We will appreciate a reply at your early convenience.

Sincerely yours,

*Suzanne Foley*

Suzanne Foley  
Registrar

SF:nc



Mrs. Edith Gregor Halpert

30th and I would very much like to have an answer to this before that time. I cannot come up to New York during the coming week but I could arrange to come up to see Mr. Baum sometime in May.

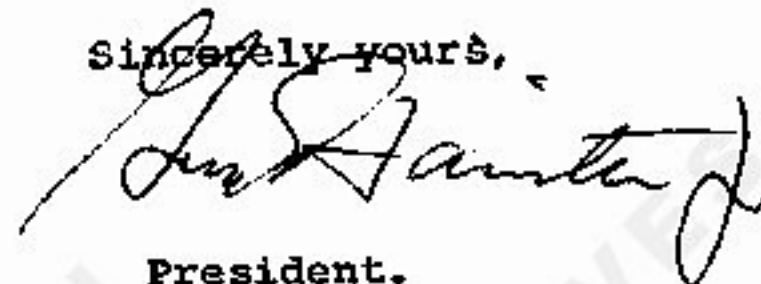
The clippings were most interesting. Mr. Williams had already forwarded copies to me when they first came out in the papers.

Also, I had a very interesting talk with Bart Hayes and since this talk we are even more anxious to obtain your collection than we were before I saw him.

I hope this explains what I was trying to do in my earlier letter. You can have your attorney draft up anything that you want and I will submit it in any form that you desire, regardless of what my feelings may be, but with this clarification I think we should be able to get together on the wording that you desire.

Please let me hear from you prior to April 30th.

Sincerely yours,



President.

GEH/rm



## AGENDA

### Fifth Annual Meeting

of the

Friends of the Whitney Museum of American Art

May 3, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1. Welcome by the President.
2. The Nominating Committee (Lawrence H. Bloedel, Chairman, Mrs. Jacob M. Kaplan, Mrs. Albert A. List, Mrs. Matthew A. Meyer, Norman M. Schneider) will place in nomination as directors for the ensuing year the following names: Arthur G. Altschul, Lee A. Ault, Louis C. Baker, John I. H. Baur, William Benton, Donald M. Blinken, Lawrence H. Bloedel, Allan D. Emil, Armand G. Erpf, Lawrence A. Fleischman, B. H. Friedman, Lloyd Goodrich, Ben Heller, Joseph H. Hirshhorn, Flora Miller Irving, Alice M. Kaplan, Howard W. Lipman, Vera G. List, Manette Loomis, Flora Whitney Miller, Roy R. Neuberger, Duncan Phillips, David A. Prager, Nelson A. Rockefeller, Herbert M. Rothschild, David M. Solinger, Eloise Spaeth, Edward Durell Stone, Alan H. Temple, Hudson D. Walker and John Hay Whitney.
3. Vote on the above by the membership.
4. Report on this year's acquisitions by Howard W. Lipman, Chairman, Acquisitions Committee. Questions from the floor?
5. Report on the Friends' exhibition, Geometric Abstraction in America, by Mrs. Otto L. Spaeth, Chairman, Exhibitions Committee. Questions from the floor?
6. Report on plans for the Friends' exhibition in 1963 by Herbert M. Rothschild, Chairman, next year's Exhibitions Committee. Questions from the floor?
7. Report on the publications program by B. H. Friedman, Chairman, Publications Committee. Questions from the floor?
8. Discussion of the privileges of membership by Roy R. Neuberger. Are the present privileges useful? Do any members have suggestions for other privileges.
9. Report on the Museum's plans for cooperation with the New York World's Fair by Lloyd Goodrich. Are there any constructive ways in which the Friends can participate?
10. Questions or comments on any other matters by members.





DEPARTMENT OF STATE  
WASHINGTON

May 8, 1962

Dear Mr. Baur:

I was delighted to learn from Mr. d'Harnoncourt of your willingness to serve with him in making a selection from the paintings that Mrs. Edith Gregor Halpert has generously offered to loan to the Office of Assistant Secretary for Educational and Cultural Affairs. Mrs. Halpert has told me that she, too, feels that the selection could not be in better hands.

The Department is most grateful to you for this essential help with this project.

Sincerely,

Max Isenbergh  
Acting Assistant Secretary  
for  
Educational and Cultural Affairs

Mr. John I. H. Baur,  
Associate Director,  
Whitney Museum of American Art,  
22 West 54th Street,  
New York 19, New York.

cc: Mrs. Halpert

**LOUIS COMFORT TIFFANY FOUNDATION**

1085 FIFTH AVENUE

NEW YORK 28, N. Y.

MRS. EDITH GREGOR HALPERT, DIRECTOR  
THE DOWNTOWN GALLERY  
32 EAST 51ST STREET  
NEW YORK 22, NEW YORK

Dear MRS. HALPERT

MR EDWARD A. STASACK has applied to the Foundation for a Scholarship grant, and has given you as a reference. Any information you can give as to character, ability and worthiness will be appreciated. All information will be considered strictly confidential.

Please reply on inner sheet, and return to us.

OGDEN M. PLEISSNER

Director

This form must be given to applicant's sponsor. He will make his comments thereon and return same to Foundation direct.

Since it is absolutely necessary to receive references before the artist's application can be considered, a prompt reply will be appreciated. No application will be considered after

May 1, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



SAMUEL C. COOPER

CERTIFIED PUBLIC ACCOUNTANT  
185 BROADWAY, NEW YORK 6, N.Y.  
WORTH 4-7470

May 8, 1962

STATEMENT

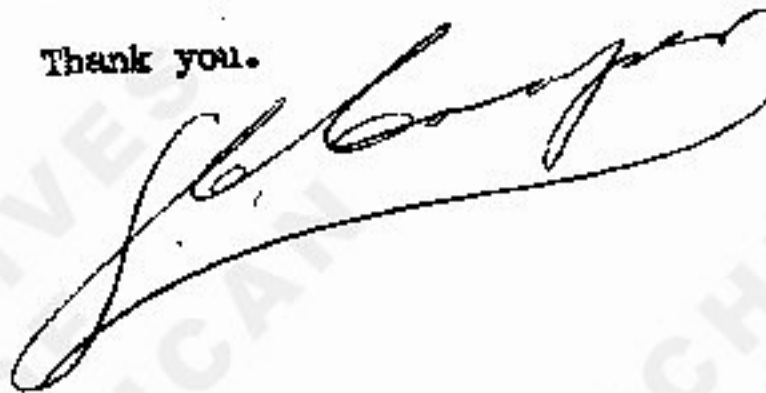
Mrs. Edith Halpert  
32 East 51st Street  
New York, N.Y.

Re: 32 East 51st St. Corp.

Services rendered for the calendar years 1960 and 1961.....\$400.

Dear Mrs. Halpert: Joe Laveman informs me that he prepared a check on the 32 E. 51 St. Corp. for the above services; but that no bill had been rendered. Please consider this as an official invoice, as well as a request for payment.

Thank you.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 7, 1962

Mr. Clifford Sutliff  
Paul Placert Interiors  
4615 Fifth Avenue  
Pittsburg 13, Pennsylvania

Dear Mr. Sutliff:

Thank you for your letter.

I am very pleased that you succeeded in placing the Tseng Yu-Mo painting entitled, "Birth of Bamboo" and two of the Shahn prints.

If you will send me a list of the latter, I will send you an invoice for the three items. Meanwhile, you may retain the others, now that the season is nearing its close.

Sincerely yours,

RHS:jv



Finances, May 1, 1961 through April 30, 1962

Cash Received

Membership Dues - 175	\$43,750.00
Contributions - 6	<u>925.00</u>
	\$44,675.00
<u>Balance on Hand, May 1, 1961</u>	<u>9,888.88</u>
	\$54,563.88

Cash Disbursed

5 Acquisitions (Sculpture)	\$35,500.00
Publications Fund, 1961	4,800.00
Publications Fund, 1962	2,000.00
Salary, Executive Secretary	3,700.00
Taxes Paid on Salary	221.84
Filing Fee, certificate to increase number of directors	<u>30.00</u>
	\$46,251.84
<u>Balance on Hand, April 30, 1962</u>	\$ 8,312.04

Conclusion:

In conclusion, I want to express my gratitude to all of you for your continued support. In a brief five years we have built an organization that can legitimately claim to have played an important role in making the Whitney Museum the strongest institution of its kind in this country. In doing so, we have well served, I believe, the wider cause of contemporary American art.

Roy R. Neuberger  
President

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 4, 1962

Mrs. John Eugene Stauffer  
62 Hacienda Circle,  
Orinda, California

Dear Mrs. Stauffer:

Thank you so much for writing. We did have quite a rough time reaching you, and now have corrected our address card so that our mail will reach you promptly in the future.

I am very sorry that we could not include "Standard Still Life No. 2", but the show is proving a great success just the same. Of course, it would have been an added angle in Davis' always inventive work.

When you are next in New York, I hope you will pay us a visit.

With best regards,

Sincerely yours,

RCH:jw



# BIRMINGHAM MUSEUM OF ART

OSCAR WELLS MEMORIAL BUILDING  
8TH AVENUE AND 20TH STREET, NORTH  
BIRMINGHAM 3, ALABAMA

April 18, 1962

WILLIAM M. SPENCER, CHAIRMAN  
RICHARD F. HOWARD, DIRECTOR

Mrs. Edith Halpert  
The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I am so pleased that you and Fritz Woehle have been working on his enthusiastic idea to secure the little Stuart Davis painting for the Museum in connection with our annual Side Walk Art Show. I have it in front of me in my office at present and I like it. Of course, I don't know what my Board will say, but we will see what we can do with them.

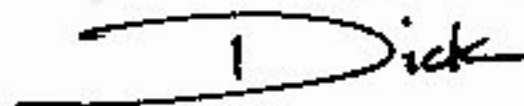
Fritz says that he may go up to New York in the next week or so and talk to you further. His connection with the Museum is as Chairman of the Side Walk Art Show, and I would appreciate any courtesies that you can show him as well as the generous action you have already taken.

I am writing you particularly at this time, however, concerning an important exhibition which we are planning for next winter. I am enclosing a mimeographed description of it herewith.

In particular, I wanted to know whether you were still representing Abe Rattner, and whether you might have a picture of his which may be available for this exhibition. You can see how he would fit in especially well. Anything that you can tell me or do would be most appreciated.

With very best wishes,

Sincerely yours,



Richard F. Howard  
Director

RFH/eh

Encl: 1

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

32

I. M. SCHWARZKOPF, INC.  
110 EAST 42ND STREET  
NEW YORK 17, N.Y.  
OXFORD 7-0386

CONSTRUCTION  
ENGINEERING  
REAL ESTATE  
MANAGEMENT  
LEASING  
SALES

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 18, 1962

Mrs. E. Halpert  
32 East 51st Street  
New York, N.Y.

Dear Mrs. Halpert:

I have renewed the lease for Apartment 5R for a period of two years, from May 1, 1962, at \$165.00 per month, an increase of \$15.00.

Best regards,



Irving M. Schwarzkopf

IMS/pvs





# FAIRLEIGH DICKINSON UNIVERSITY

RUTHERFORD, NEW JERSEY | WEBSTER 3-5000

JOHN CACKLEY  
DIRECTOR OF DEVELOPMENT

May 7, 1962

Dear Mrs. Halpert:

The enclosed magazine has been published by art students at Fairleigh Dickinson University's Madison Campus. This publication highlights entries in the Second Annual Student Arts Festival contest. Since you have indicated a special interest in the University's cultural program with generous benefactions, it was thought that you would find this magazine to be attractive and readable.

Cordially,

John Cackley

JC:it

Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





Ind.

May 3, 1962

Mr. Alfred V. Frankenstein  
San Francisco Chronicle  
San Francisco 19, California

Dear Mr. Frankenstein:

The last of the slides are now enclosed. I regret that it took so long, but no doubt you, too, know something about the difficulty in having any orders filled these days. Wasn't life much more pleasant when we were younger?

Frank Seiberling is now preparing the very elaborate catalog of a similar exhibition for the University of Iowa Summer Festival, obtaining practically all the paintings we have had in our show. It might be a good idea to ask him for a copy of the catalog when it appears.

The exhibition will open the latter part of May, and the catalog should be ready by that time.

Best regards -

RCH:jw

enc.-slides

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 7, 1962

Mr. Jacob Schulman  
29 East Boulevard  
Oloversville, New York

Dear Jack:

I am very happy to report to you that the painting of "The Rabbi" by Hyman Bloom is being released by the George Brewsters very shortly. They were at the gallery several days ago and purchased two paintings which, according to them, were more than their budget would allow. Therefore, they agreed to the long-awaited release referred to.

As soon as the painting arrives I will communicate with you, but hope that you will be in to say hello before the eventful day.

And so, you see the old cliché, "Patience is awarded" comes true sooner or later.

My very best regards.

Sincerely yours,

EH: jr



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. & Mrs. Herbert M. Sandler  
39 Fifth Ave.  
New York 3, N. Y.

h. ORY-7797

Mrs. was  
(Miriam Osher)

Oppenheimer & Co.  
25 Broad St.  
New York 4, N.Y. DI 4-4460

Bernard Osher 30 Alfred St.  
Biddeford, Penner Maine.

APR 12 1962

PO L  
to note  
gm  
5/62  
Letter written  
APARTMENT 106

STEPHEN D. PAINE  
330 BEACON STREET  
BOSTON 16, MASS.

CONGRESS 2-0406

May 4, 1962

Mr. John Marin, Jr.  
c/o The Downtown Gallery  
32 East 51st Street  
New York City, New York

Dear Mr. Marin:

It was a pleasure meeting you on my last trip to New York. I appreciate your showing me the works of your father which you had available at that time and I look forward to hearing from you in the future as others might become available.

I find I am most interested in water colors which contain elements of abstraction and involve a city motif. Examples would be the following:

Woolworth Building, # 31, 1912  
Lower Manhattan, 1920  
Stock Exchange, New York City, 1924  
Movement - Fifth Avenue, 1912.

There are also some rural and sea scene pictures which I like very much, such as:

Sunset, 1922  
Composition, Cape Split # 2, 1933, and  
Pertaining to Stonington Harbor, Maine, # 4 Water  
Color, 1926.

I hope you will keep me in mind when others become available. Please contact me when you are in Boston, as I would enjoy talking further with you and showing you my collection.

With kindest regards.

Yours sincerely,

*Stephen D. Paine*

Stephen D. Paine

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.



# *The Woodward Foundation*

*2510 Girard Trust Building  
Philadelphia 2, Pennsylvania*

*1001 Fifteenth Street, N.W.  
Washington 5, District of Columbia*

May 3, 1962

The Downtown Gallery, Inc.  
32 East 51 Street  
New York 22, New York

Gentlemen:

By check dated January 23, 1962 (#82) the Woodward Foundation paid you the sum of \$500 for the painting "Arrest, Honolulu, 1961" Tseng Yu-Ho. This represented payment in full for the painting.

By check dated April 6, 1962 (#128) you were paid for this painting a second time by mistake.

It is requested that you either return the check of April 6, 1962 for cancellation, or send us your check for \$500 to reimburse the Woodward Foundation for the \$500 paid to you in error.

Sincerely yours,



Norman S. Altman.

NSA:ds

Pro to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 26, 1962

Mr. Julian I. Edison  
16 Dromara Road  
St. Louis 24, Missouri

Dear Mr. Edison:

Thank you for your letter. Unfortunately we have no color transparencies but I am sending you several photographs under separate cover. All the pertinent data is listed on the reverse side and you will find the selling prices listed below.

WAYS AND MEANS	\$ 9,500.
MUNICIPAL	9,500.
TWILIGHT IN TURKEY	4,500.
NIGHT LIFE	9,500.

If you will refer to the catalogue you will find that four of the paintings were borrowed for the exhibition and since then (we opened on Tuesday) two additional paintings were sold and STANDARD BRAND, reproduced on the cover, is I am sure too large for your purpose. The price of this painting is \$18,000.

If any of these interest you I would suggest that you either wire or telephone although it would be much more effective if you could possibly get in to see the originals. The color element in Davis' work is so vital that no photograph can possibly suggest anything but the overall design and his usual perfect organization.

When you are through with the photographs would you be good enough to return them as we seem to have considerable difficulty getting prints from the photographer. Many thanks for your cooperation.

Sincerely yours,

EGH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



LILLIAN HELLMAN  
63 EAST 82ND STREET  
NEW YORK 28, N. Y.

May 3, 1962

Dear Mrs. Halpern,

Miss Hellman is out of town. I enclose a letter from Des Moines Art Center which came for Miss Hellman. Would you mind shipping the picture and if there is any charge for packing, would you please let us know?

Sincerely yours,

*Selma Wolfman*  
Selma Wolfman  
Secretary

Mrs. Edith Halpern  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

April 19, 1962

Mr. Frank Seiberling, Head  
Department of Art  
State University of Iowa  
Iowa City, Iowa

Dear Frank:

I am very pleased that you made the change as indicated in your letter. As soon as I obtain a list from you I shall set the pictures aside. I hope incidentally that where they were borrowed as indicated in the catalogue your request went directly to the owner - the Whitney, Modern, or whatever.

I should very much like to attend the opening, and if I can make some changes in our schedule will be there. But please change the title unless you want me to come dressed in a bonnet with a D.A.R. insignia on the band. How dated can I get? How about making it 20th Century Pioneers I Have Known? Having been around so long everyone takes it for granted that I had seen the Armory Show and when Bloomingdale the producer said he wanted to talk about the Civil War with me I thought it was too much, but Pioneers beats them all. In any event I will find out whether I can leave the gallery so promptly after the opening of a new show (May 22nd).

Best regards.

Sincerely yours,

EGH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE  
DOWNTOWN  
GALLERY

STATEMENT

May 1, 1962 195

32 EAST 51 STREET • NEW YORK  
Telephone: Plaza 3-3707

Mrs. Stephen Millett

2845 McGill Terrace N. W.

Washington 8, D. C.

Balance \$358.34

I sent you \$350.00 on  
April 3rd. This check did  
not come back in my  
April statement, and I  
wonder if you received  
it. If not, I will stop  
payment, and send you  
another.

Mather R. Millett



STATE  
UNIVERSITY OF IOWA  
IOWA CITY, IOWA



Department of Art

April 30, 1962

Dear Edith:

I am typing this myself on Sunday and will try not to make too many typographical errors.

Our show Vintage American Moderns is shaping up wonderfully. There will be 79 paintings and a selection of avant garde photography of the period. The catalog will be 9 inches square and run to about 35 pages, counting the Webers I phoned you about yesterday. I have received the measurements, for which grateful appreciation, but not the photos. Will have to have them tomorrow, as we go to press. I have struggled hard with a short introduction in the catalog and with short biographical notes on each artist. It is always difficult to decide what audience one should write for. In this instance I have tried to pitch the level to the museum visitor who has a modicum of prior knowledge and for whom the material in the catalog will be partly a refresher and partly new. In short, not for the scholar and not for the person who arrives cold. I reason that this partially informed person is likely to be the most numerous among gallery visitors.

Now, here is the final list of the things from you which I have put in the catalog, and a magnificent list it is:

Davis: Landscape Gloucester  
Boats, Gloucester

Itlksez

Red Still Life

~~Star~~

Demuth:

~~Cabinet Interior~~

Edgeist

Dove: Trees

Abstraction No. 2, 1910

Abstraction, 1914

Nature Symbolized, No. 1

~~Star~~ A Walk, Poplars

Running River

Boat Going Through Inlet

Musical Theme, No. 1

Movement No. 2, Provincetown

Hartley:

*Jno.*  
2500 P  
2500 P

Marin:

Weehawken, No. 1

Downtown New York, 1911

Tree Forms, Autumn

Shapes and Colors, Delaware County

Maine Rocks, Small Point

Rowe Mass.

Trolley Car Descending

Bar Harbor, Maine

Tree and Sea, Maine

Stella:

Abstraction, 1918

Composition, 1914

New York Interpreted, 1923

O'Keeffe:

No. 32, Special, 1914

Light Coming on Plains

Starlight Night

Lake George, Coat & Red

X Dark Painting, 1920

Waves

3000 P

3000 M

3500 EVANS

7500 E

3000 P

5000 H

3000 P

7000 Artist

7000 H

7000 H

7500 H

3500 P

E  
P

*Edith*

*H. Hartley*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



May 2, 1962

Mr. Carl D. Brandt  
101 Park Avenue  
New York 17, New York

Dear Mr. Brandt:

I agree with you that it would be best to wait until Fred arrives in New York to discuss all the details, including those referred to in your letter.

Unfortunately, I have been unable to cooperate with him for various reasons with which he is familiar, including two accidents and a serious shortage of help in the gallery at a time when the activities have been incredibly hectic. Now that the season is coming to an end, I hope to have sufficient time to gather the material I had promised and to go into the matter of publication in complete detail. Meanwhile, I may have an opportunity to discuss the matter with Harold Strauss, so that when we meet in the near future we can get everything straightened out.

Thank you for your patience.

Sincerely yours,

BDH:jw

cc: Mr. Frederick Wight

Printed by publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# BERRY-HILL GALLERIES

743 FIFTH AVENUE • NEW YORK 22, N. Y.

(BETWEEN 57th & 58th STS.)

PLAZA 3-8130

CABLES BERRYHILL NEW YORK

May 7, 1962

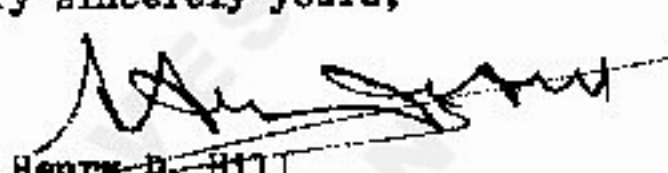
Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

I would like to further discuss the subject you  
broached recently, if you would suggest a convenient time  
in the near future.

With kind personal regards,

Very sincerely yours,

  
Henry D. Hill

HDH/mp

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



April 19, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Hayward Cutting  
57 Lakeview Avenue  
Cambridge, Massachusetts

Dear Mr. Cutting:

As we are now preparing for our Stuart Davis exhibition which opens (without a party) on April 24th I thought I'd start my thank you letters in advance, and so I thank you for the loan of the Death and the Dove. Both paintings were tremendously admired and if I had passed on the offers to you I think you would find them rather amazing - particularly so for the Dove which remained throughout the show one of the five top favorites. Your paintings will be returned to you via Boston Truck early next week.

Incidentally when I saw the Sheeler at your home I vaguely recall we made some special arrangement in the event that you wanted to retain it permanently. As I told you then the painting was owned by someone who sent it in about fifteen years ago and we have never been able to locate him since. Thus after talking to two attorneys I was advised that it was no longer his property, and therefore I felt that it could be sold legitimately and entirely for the benefit of the artist. If I am not mistaken there was something about your sending a check directly to Charles Sheeler at Dows Lane, Irvington-on-Hudson, New York. Am I right?

Don't miss the Davis show. These are all recent paintings dating into 1962. My best regards to you and Mrs. Cutting.

Sincerely yours,

EOH:gs

April 19, 1962

Mr. Peter A. Wick  
Assistant Curator  
Museum of Fine Arts  
Boston 15, Massachusetts

Dear Mr. Wick:

I too am delighted that you succeeded in breaking down your committee - and was very much amused with your letter. You know of course that Bart Hayes dropped me a note recommending that I break down, and between you and Bart I did and did so promptly.

Our invoice is now enclosed. I notice incidentally that while Duchamp is listed the fact that the artist also appears in the painting is omitted.

With best regards, I am

Sincerely yours,

EGH:gs  
enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JORDAN MARSH COMPANY

BOSTON 7, MASSACHUSETTS

May 2, 1962

The Downtown Gallery  
32 E 51st St.,  
New York, N.Y.

Gentlemen:

Would you kindly send me your Shahn  
Lithographs Brochure. I would like to have  
this sent to my home address.

Sincerely yours,

JORDAN MARSH COMPANY

*C. Belisle*

C. Belisle  
Div. Credit Manager

CB:bd

home address -  
45 Kirk St.,  
Winchester, Mass.

*P. Use this address*

April 30, 1962

Mrs. Gerald J. Palmer  
63 Sunny Reach Drive  
West Hartford 17, Connecticut

Dear Mrs. Palmer:

Because of the many pressures to which we are subjected to at this time of the year relating to special exhibitions and preparations for closing in June for the summer months, I have to limit my stay in Hartford to the afternoon and evening of May 5, when I will appear on the panel of speakers. Perhaps we can find time to talk about Reverend Andrew Kelly, after the session before preparation for the dinner to be held that evening.

As I recall and it was a good many years ago, all the paintings purchased by Father Kelly from us, were carefully labeled with complete information as to artist, title, medium and date. Unfortunately, all the correspondence files are in my Connecticut house where the papers are being sorted for shipment to the Archives of American Art at the Detroit Institute of Art. Correspondence with Father Kelly-unless previously destroyed-would be in those files. I expect to spend the months of July and August in Connecticut and will if you like refer to the files to ascertain whether the material is still available.

I look forward to meeting you in Hartford.

Sincerely yours,

EGH:R

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 19, 1962

Miss Felicia Geffen  
(American Academy of Arts & Letters)  
633 West 155th Street  
New York 32, New York

Dear Felicia:

Enclosed please find a list of titles for the Charles Sheeler exhibition. You will note that it is a retrospective group dating from 1922 to 1957. Because it is quite likely that you will not want this number and may not be able to obtain them from the owners I listed eleven examples, all owned by collectors and museums in New York City, with the exception of William H. Lane who will be glad to cooperate by sending them to you via Boston Truck (at your expense).

Those marked with an asterisk are "musts", but it would be wonderful if there were enough room for the entire group as I think it will present a very excellent cross-section. We have also indicated the photographers' record numbers in the event that you would like to obtain photographs for the press.

Sincerely yours,

EGH:gs  
enclosure

April 25, 1962

Mr. Andre Provia  
120 El Camino  
Beverly Hills, California

Dear Mr. Provia:

We received a wire from Mr. Ginter that the O'Keefe painting had not been received, and we started a tracer with Railway Express at this end of the line. Is it possible since we have not heard anything further about it that the shipment has arrived and everything is all right?

Also, will you please send us your various addresses for billing, mailings, shipments and which is called home?

Many thanks for your cooperation.

Sincerely yours,

Irene Greber

ig

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# Crane Kalman Gallery

## DIRECTORS:

ANDRÁS KALMAN

J. C. BIBBY, B.A., *Hon. Contab.*

ASSISTANT DIRECTORS: BRYAN SENIOR, B.A., *Hon. Contab.*

ANNE E. H. WILLIAMS, B.A., *Hon. Lond.*

Downtown, Gallery,  
32 East 51st Street,  
New York,  
U.S.A.

178 Brompton Road, London, S.W. 3

Telephone: KNI 7566 Telegrams: KALGAL, LONDON

1st May, 1962.

Dear Sirs,

I am writing to you at the suggestion of Mr Stefan Munsing whose card I enclose. He has given me a catalogue of the work of John Marin, and I believe you have his paintings.

In June and July of this year, we are holding an anthology exhibition entitled "THE SEA", in which we will illustrate all aspects of the theme, the lyric and the dramatic, with paintings from Turner to De Stael. We have already paintings by MONET, BOUDIN, COURBET, MARQUET, ENSOR, PERMEKE etc. and we would like to include a seascape by John Marin if you have something suitable available. Perhaps you would be kind enough to send us photographs, dimensions and prices, if you do.

We look forward to hearing from you.

Yours faithfully,

*Anne E. H. Williams*  
Crane Kalman Gallery.

*Dealers in Paintings and Sculpture*

Also in MANCHESTER · 35 South King Street, Manchester 2 · Tel.: DEB 5718

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 19, 1962

Miss Isabelle Gersten  
Boston University School of  
Fine and Applied Arts  
855 Commonwealth Avenue  
Boston 15, Massachusetts

Dear Isabelle:

Hallelujah! Weber's painting FLOWERS finally arrived and I cannot tell you how greatly relieved I was to see it come through the door. And so everything is in order.

Having had considerable experience with insurance companies I am very patient and know that you have done everything possible to expedite the settlement in connection with Kuniyoshi's THINGS ON IRON CHAIR. I'm relaxed and hope you are also.

I look forward to receipt of the catalogues and reviews of the exhibition. I'm delighted that you will have a pause in your hectic activities. I wish I could say the same in connection with my life. If I don't get someone to help me very soon you may find me in Boston one of these days wrapping parcels for S.S. Pierce. However, now that Albert is on his way to Newtown to get the house ready for me I have the anticipation of spending a nice useless summer weeding my pathetic little flower beds where I enjoy complete peace and forget New York entirely. I do hope that you will have some time to spend with me during the summer. This will be my first long stay in Connecticut. And so, my very best regards.

Sincerely yours,

BJH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# STONY POINT FOLK ART GALLERY

EARLY AMERICAN  
WEATHERVANES  
SHIP CARVINGS  
TRADE SIGNS  
POTTERY  
DECOYS

STONY POINT, N. Y.  
STony Point 6-2008 or 2826

April 20, 1962

Edith Halpert  
Downtown Gallery  
East 51  
New York City

Dear Miss Halpert:

Mr. Martinson's office needs to get out copies of a Loan Agreement which all of us will use, after decision is made as to choice of pieces for our Museum Show.

Thought you'd like to look at this, and make whatever suggestions you have so it can be ready. Am also sending this tentative one to Mr. Hemphill. Thanks for any suggestions; and would you give youedited copy to Hemphill.

Yours,



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



WHITNEY MUSEUM OF AMERICAN ART  
22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

May 7, 1962

PH  
Lent  
with  
OK  
NB

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

LLOYD GOODRICH, Director

JOHN I. H. BAUR, Associate Director

JOHN GORDON, Curator

EDWARD BRYANT, Associate Curator

MARGARET McKELLAR, Executive Secretary

Mrs. Edith Greger Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Edith:

We wish to express to you our sincere appreciation for your generous loan to our exhibition, "Geometric Abstraction in America" which will end here on May 13th.

The following work will be returned to you promptly after the close of the exhibition:

Arthur G. Dove

Polygons and Textures

Miss McKellar will be in touch with you regarding definite arrangements for its return to you.

The exhibition was very well received and filled a real need in reviewing this often neglected phase of American Art.

The exhibition will travel to the following institutions:

Jun. 4-Jul. 15, 1962	Institute of Contemporary Arts, Boston
Nov. 19-Dec. 31, 1962	Munsen-Williams-Procter, Utica
Jan. 14-Feb. 24, 1963	City Art Museum of St. Louis
Mar. 25-Apr. 30, 1963	Columbus Gallery of Fine Arts
return to Whitney, May 5, 1963	

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director  
Consultation service by appointment

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: PLaza 3-3707

April 21, 1962

Mr. Mario Brod  
257 Mill Spring Road  
Manhasset, L.I.

Dear Mr. Brod:

On April 3rd I wrote you requesting the charges  
for the Railway Express shipment made to you  
from the gallery. For your convenience in reply-  
ing enclosed is a stamped self-addressed envelope.

Please accept our apologies for causing you any  
inconvenience and thank you for your kind coopera-  
tion.

Sincerely yours,

*Irene Gruber*  
Irene Gruber

ig  
enc1

*Thank you  
so much  
Mario Brod*

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 8, 1962

Mr. Edward H. Dwight, Director  
The Milwaukee Art Center  
750 North Lincoln Memorial Drive  
Milwaukee 2, Wisconsin

Dear Mr. Dwight:

I have just discovered that the letter I dictated to you immediately after the exhibition closed at the gallery was not transcribed by the temporary secretary we had engaged, and am therefore sending you my thank-you letter rather belatedly. I am referring to the painting the museum lent to us for our exhibition entitled "AMERICAN ABSTRACTION, 1903-1923."

As you probably know, it was a tremendous success and I want to express my gratitude to you for making this possible.

Sincerely yours,

EGH:jw



MARION KOOGLER MCNAY ART INSTITUTE

SIX THOUSAND NORTH NEW BRAUNFELS

SAN ANTONIO 6, TEXAS

4 May 1962

Dear Edith:


Enclosed please find our check for \$2,500. as the initial payment on the Arthur Dove The Brothers, which we find a happy addition to our collection.

Also, thank you for your gracious letter of 19 April. Nothing would give Blanche and me greater pleasure than to visit you in Newton, and possibly we will. . . If you are serious let us have your unlisted number so that we can call you well in advance, and if we can't talk art, at least we can politics.

The other side of the coin is that we would be charmed to see you in Cambridge, and perhaps you will join me on a Gray Line tour of Boston as we introduce our daughter to these things.

Meanwhile you have all best regards.

Sincerely,

  
John Palmer Leeper  
Director

Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



April 19, 1962

Mr. Alfred V. Frankenstein  
San Francisco Chronicle  
San Francisco 19, California

Dear Mr. Frankenstein:

Yesterday I mailed to you twenty-two photographs together with the four slides you ordered. When you decide which of the former you wish to retain and will return the balance to us the bookkeeper will send you an invoice for the entire group - minus those you send back to us.

I note that the list carries the names of the owners and that mine appears in a number of instances. For your information these paintings have already been promised to a museum and I would therefore prefer not to have my name credit. For your additional information those listed as courtesy of The Downtown Gallery are owned by the artist or the estate and are not for sale with one or two exceptions.

While this exhibition cost about \$10,000 in packing, shipping, cataloguing, advertising, and part of the overhead, the gratification I have had makes this self-indulgence well worthwhile. Actually I have been having a ball. What pleases me especially is the fact that so many artists have been in to see the show and I believe or hope that they like many of the young museum curators are better for the experience, realizing that the accent on "the new", on self-repetitive trademarks, and sensationalism of all types are completely irrelevant, and that creativity plus continuous exploration must always remain the goal. In any event I have been having great fun and infinite pleasure.

If you would like to have photographs of the additional paintings lent by museums or the Lane Foundation may I suggest that you write directly to the institutions. Also if you want any of these in the form of color slides may I ask you to send me a wire immediately as Friday will be the deadline for the photographer who can take care of the entire group while the pictures are on the wall. The Museum of Modern Art has already recalled the paintings by Stuart Davis and Niles Spencer, but all the others are still on the walls. In addition we expect the balance of the photographs within the next few days if you should desire to have the entire set other than those from the museums.

Sincerely yours,

EOH:gs



  
THE AMERICAN FEDERATION OF ARTS 47 East 65th Street, New York 21

April 26, 1962

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Edith:

I want to thank you on behalf of the Trustees of The American Federation of Arts for the loan of the Georgia O'Keeffe and Tseng Yu-Ho paintings. They not only brought us comfort and pleasure for they looked so beautiful on the walls of our Trustees' room and Members' lounge, but they were also very much admired by visitors to the building.

Thank you for your cooperation once again.

Sincerely yours,

*Elizabeth*

Elizabeth S. Navas

ESN/rhc

The Downtown Gallery

(2)

May 7th, 1962

Unfortunately I must tell you right away that there is no chance of my exhibiting his work here. It is way out of the scope and climate of my gallery, and I would be doing Lever an injustice by showing him here.

Perhaps you could interest the Kraushaar Gallery or the Downtown Gallery in this worthy project. I believe it should be closer to their hearts than it is to mine.

Thank you for having thought of us. I am returning the clipping you sent with this letter.

I would be very hopeful that the foregoing is of interest and look forward to the pleasure of hearing from you.

Sincerely yours,

  
AMERSON CORPORATION

Ernest B. Schnell

EBS/mb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



AMKOR CORPORATION  
444 FIFTH AVENUE  
NEW YORK 18, N. Y.

May 7th, 1962

The Downtown Gallery  
32 East 51st St.  
New York City

Gentlemen:

I am writing you upon the suggestion of Mr. George W. Staempfli, who, in response to a letter reading:

"A friend and I have been collecting paintings of Hayley Lever, for a number of years. Between us, we have several large canvasses as well as a number of small oils and water colors. Together, we are very much interested in seeing Lever resume some of the popularity which he had in the late Twenty's. Frankly, we have no idea how to go about this, and in writing you today I would be hopeful that you might be able to give us some suggestions. Needless to say, we would be quite willing to pool our collections, and put them on exhibit, and if some not too large expenses would be involved in so doing, this would be no problem.

As you probably know, paintings by Hayley Lever are included in the following collections:

Whitney Museum of American Art  
Metropolitan Museum of Art  
Brooklyn Museum  
Los Angeles County Museum, Cal.  
Everson Museum of Art, Syracuse, N. Y.  
Montclair Art Museum, N. J.  
Dallas Museum of Fine Arts, Texas  
Fort Worth Art Center, Texas  
The Detroit Institute of Arts, Mich.

The National Arts Club, N. Y. C.  
The White House, Washington, D. C.  
The Phillips Gallery, Washington, D. C.  
Pennsylvania Academy of the Fine Arts  
Telfair Academy, Savannah, Ga.  
University of Nebraska Art Galleries  
City Art Museum of St. Louis, Mo.  
Des Moines Art Center, Iowa,  
among others.

Lever's background is well described in a number of clippings which are enclosed herewith and which I would appreciate your returning to me.

I would have called, but felt that possibly our problem could be easier explained by way of this letter. I shall, however, appreciate it very much indeed if you would be good enough to call me at your convenience, at the Lackawanna-4-6313 number hereinabove."

replied;

"Thank you very much for your letter of May 2 and the material on Lever.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



Sincerely  
 Kate W. Brown

April 30, 1962

Dear Edith:

I am typing this myself on Sunday and will try not to make too many typographical errors.

Our show Vintage American Moderns is shaping up wonderfully. There will be 79 paintings and a selection of avant garde photography of the period. The catalog will be 9 inches square and run to about 35 pages, counting the Webers I phoned you about yesterday. I have received the measurements, for which grateful appreciation, but not the photos. Will have to have them tomorrow, as we go to press. I have struggled hard with a short introduction in the catalog and with short biographical notes on each artist. It is always difficult to decide what audience one should write for. In this instance I have tried to pitch the level to the museum visitor who has a modicum of prior knowledge and for whom the material in the catalog will be partly a refresher and partly new. In short, not for the scholar and not for the person who arrives cold. I reason that this partially informed person is likely to be the most numerous among gallery visitors.

Now, here is the final list of the things from you which I have put in the catalog, and a magnificent list it is:

*Pres.*  
 2500 Davis: ~~Landscapes Gloucester~~ 1917 NFS Marin:  
 2500 ~~Rocky Gloucester~~ 1917 " P ~~Washington, No. 1~~ NFS  
 70 ~~Hillax - Weeds~~ 1921 ~~Land~~ ~~Downtown New York, 1911~~ 2500  
~~Rocky Gloucester~~ 1922 7500 E ~~Tree Farm, Autumn~~ NFS (3000)  
~~Rocky Gloucester~~ 1922 7500 E ~~Shops and Colors, Delaware County~~ 3500  
~~Rocky Gloucester~~ 1922 7500 E ~~Maine Rocks, Small Point~~ 1917  
 Demuth: ~~Cabaret Interior~~ NFS ~~Swiss House, Mass.~~ 1918 5000 - 7500  
~~Exhibition~~ 3500 7500 ~~Trolley Car Descending~~ NFS  
 Dove: ~~Exhibition~~ NFS ~~Swiss House, Mass.~~ 1918 5000 - 7500  
 5000 ~~Abstraction No. 2, 1910~~ NFS ~~Swiss House, Mass.~~ 1918 5000 - 7500  
 7500 ~~Abstraction, 1914~~ NFS ~~Swiss House, Mass.~~ 1918 5000 - 7500  
 2500 ~~Nature Symbolized, No. 1~~ " ~~Swiss House, Mass.~~ 1918 5000 - 7500  
 " 7500 ~~Swiss House, Mass.~~ 1918 5000 - 7500  
~~Swiss House, Mass.~~ 1918 5000 - 7500  
~~Swiss House, Mass.~~ 1918 5000 - 7500  
 Hartley: ~~Swiss House, Mass.~~ 1918 5000 - 7500  
 7000 ~~Swiss House, Mass.~~ 1918 5000 - 7500  
 3500 ~~Swiss House, Mass.~~ 1918 5000 - 7500

*Stella:*  
 Abstraction, 1918  
 Composition, 1914  
 New York Interpreted, 1923

*O'Keeffe:*  
 No. 22, Special, 1914 NFS  
 Light Casting on Plains NFS  
 Starlight Night NFS  
 Light Casting on Plains 6500  
 X Dark Relating, 1930 NFS  
 X Dark Relating, 1930 NFS



STATE  
UNIVERSITY OF IOWA  
IOWA CITY, IOWA



November 22, 1961

Department of Art

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# MUSEUM OF EARLY AMERICAN FOLK ARTS

## IN THE CITY OF NEW YORK

A NON-PROFIT EDUCATIONAL CORPORATION  
CHARTERED BY THE STATE BOARD OF REGENTS

May 1, 1962

Joseph B. Martinson,  
Acting President

Mrs. Marian Willard Johnson,  
Acting Vice President

Arthur M. Bullowa,  
Acting Secretary-Treasurer

### COMMITTEE FOR THE INITIAL LOAN EXHIBITION

Miss Mary Allis

Mr. & Mrs. Wilbur Arthur

Miss Hedy Bocklin

Mr. John Berenson

Mrs. Mary Black

Mr. Joseph Butler

Mr. John Castello

Mr. Philip W. Claffin

Mr. & Mrs. Willard Cummings

Mrs. Adele Earnest

Mr. George Frelinghuysen

Col. & Mrs. Edgar W. Garbisch

Mr. Stewart Gregory

Mrs. F. V. Guinzberg

Mrs. Edith Gregor Halpert

Miss Cordelia Hamilton

Mrs. E. E. Harbary

Mr. Herbert W. Hemphill, Jr.

Mr. J. A. Lloyd Hyde

Dr. Louis Clark Jones

Mr. Lincoln Kirstein

Mrs. Edmund O. Loevalle

Mr. Walter Lewisohn

Mrs. Jean Lipson

Mr. & Mrs. Bertram Little

Miss Eleanor Merrill

Miss Dorothy C. Miller

Mrs. Joan Paterson Mills

Mrs. Katherine Prentiss Murphy

Mr. Harry Shaw Newman

Mr. Harry Peters

Col. Harold Riegelman

Mr. Joseph Ryle

Mr. Frank Voorhees

Mr. & Mrs. De Witt Wallace

Mr. Leonard Welsford

Mr. John Wilcox

Miss Alice Winchester

Dr. Richard Wunder

The newly-formed Museum of Early American Folk Arts in the City of New York has been designed to promote a more general interest in America's artistic heritage. In order to introduce the Museum, pending acquisition of a permanent collection and building, the Board of Trustees are presenting an Initial Loan Exhibition next autumn.

The exhibition will be located in the spacious Reception Gallery of the new Time-Life Building, facing the Avenue of the Americas at 50th Street in New York City, through the courtesy of Time, Inc. It will be on view for six weeks, and will display important paintings, sculpture and objects.

We feel that this new concept of a Folk Art Museum — accenting the individual qualities of each piece — will make the exhibit a major art event, and we would be honored to include items from your collection. We would appreciate your suggesting one or two pieces which might be available: those you consider exceptional from an artistic as well as an historic point of view.

In the instance where members of the Selection Committee are familiar with some of your pieces, we have specified below the material which we feel would lend particular importance to the exhibit. It would be most helpful to know if these items are available for loan.

In order to facilitate our planning, dimensions and photographs would be appreciated. By the middle of May, we hope to have a general outline of material available for the show. The loan contracts will be sent when the final selection of material is made.

Meanwhile, please feel free to ask any questions which may come to mind. Thanking you for your interest and co-operation,

Very truly yours,



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**NOTICE TO EMPLOYER OF DETERMINATION  
THAT CLAIMANT IS INELIGIBLE**

Date  
Mailed

4/18/62

Miss Halpert  
Downtown Gallery  
32 E 51 ST  
New York City, NY.

**TO EMPLOYER:**

It has been determined that the claimant named on the other side of this form is ineligible for benefits for the period and for the reason shown. However, if the claimant is still unemployed at the end of the period, he will have the right to file a new claim and may thereafter be eligible for benefits.

☐ This notice supersedes the one sent you dated:

The cooperation which you have extended to us in furnishing information is appreciated.

**FOR THE INDUSTRIAL COMMISSIONER**

S. Perrot  
S. Arvin

Section 620.1 of the Unemployment Insurance Law states in part:

"(a) A claimant who is dissatisfied with an initial determination of the claim for benefits or any other party affected by such determination may, within thirty days after the mailing or personal delivery of notice of such determination, request a hearing. ---"

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Please acknowledge the receipt of these paintings:

"BARN ABSTRACTION"

"PERTAINING TO YACHTS AND YACHTING"

by - Gertrude Toomey <sup>Register</sup>  
Philadelphia Museum of Art <sub>date</sub>  
May 3, 1962



April 19, 1962

Mrs. Edith Halpert  
Downtown Gallery  
32 E. 51st Street  
New York, New York

Dear Mrs. Halpert:

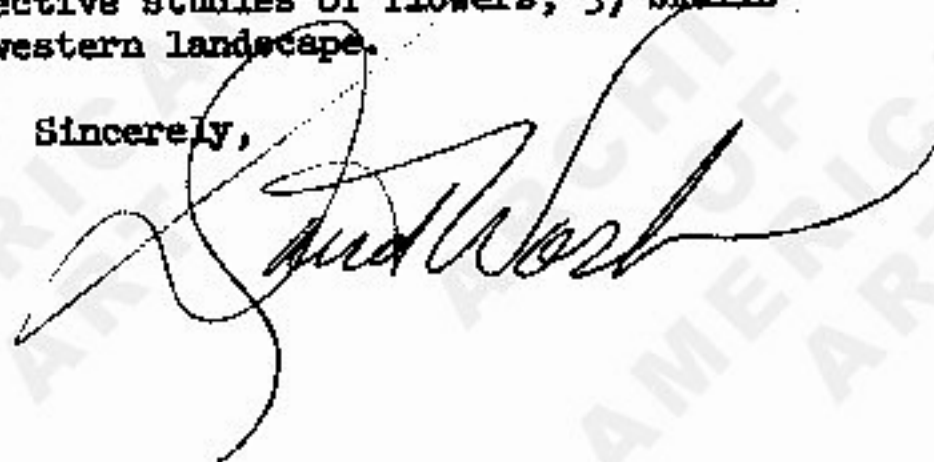
At this time I would like to confirm purchase from you  
of the following painting:

Winter Cottonwoods East IV, 1954, size 30" x 40"  
by Georgia O'Keefe

Payment for this painting will be completed within a two-year period.  
Within the next month I will send you a check for \$2,000, leaving a  
balance of \$4,000. Will you please be good enough to continue to  
hold this painting until such time as I want it at home.

I appreciate your interest and willingness to work with me  
as regards paintings by Georgia O'Keefe. I would like to state once  
again at this time that I would appreciate seeing any new O'Keefe  
paintings that come back into your possession, especially those pertain-  
ing to: 1) pelvis series; 2) introspective studies of flowers; 3) skulls  
and/or flowers in space over the Southwestern landscape.

Sincerely,



David Workman  
180 East End Avenue  
New York, New York

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

# • baker paper company •

38 BROAD STREET

Since 1899

BEVERLY - 1-5080

OSHKOSH

...

WISCONSIN

1 MAY 1962...

THE DOWNTOWN GALLERY  
32 EAST 51 STREET  
NEW YORK 22, N. Y.

GENTLEMEN:

ENCLOSED YOU WILL FIND MY CHECK IN THE AMOUNT OF  
\$110.00 TO BE APPLIED ON MY ACCOUNT.

ACCORDING TO MY RECORDS THIS LEAVES A BALANCE OF  
\$880.00, WHICH I TRUST IS CORRECT.

THANK YOU!

SINCERELY YOURS,  
*Keith Baker*  
KEITH BAKER

*880*

*Balance*



HARRIS B. STEINBERG

SCHEDULE OF FINE ARTS-VALUES 2/23/61

1.	AVERY, Milton - "Two Nudes in Quarry" - (Oil)	\$1,200.
2.	BASKIN, Leonard - "The Owl" - (Drawing)	500.
3.	BAZIOTES, William - "Reflection" - (Pastel)	1,500.
4.	BCHA, Louis - "Florence" - (Oil)	300.
5.	BULMAN, Fritz - "Spectator" - (Oil)	1,500.
6.	BULMAN, Fritz - "Claretta" - (Drawing)	200.
7.	BULMAN, Fritz - "The World" - (Bronze)	750.
8.	BURCHFIELD, Charles - "Ravine in Summer Rain" - (Watercolor)	1,500.
9.	BURCHFIELD, Charles - "Locust Grove in Afternoon Sunlight" - (Watercolor)	1,500.
10.	BURCHFIELD, Charles - "Sulphur Stream" - (Watercolor)	1,500.
11.	BURCHFIELD, Charles - "Butterfly Festival" - (Watercolor)	2,250.
12.	BURCHFIELD, Charles - "September Sunlight" - (Watercolor)	2,500.
13.	CALDER, Alexander - "The Old Stones" - (Gouache)	750.
14.	CALDER, Alexander - "Red and Black Waves on Grey Stalk" - (Sculpture)	1,500.
15.	DAVIS, Stuart - "Eggbeater" - (Gouache)	1,000.
16.	DAVIS, Stuart - "Study for Premiere" - (Gouache)	1,500.
17.	DAVIS, Stuart - "Saloon Interior" - (Drawing)	500.
18.	DEWITT, Charles - "Studio Interior" - (Watercolor)	2,500.
19.	DINENKORN, Richard - "Man by Doorway" - (Oil)	1,500.
20.	KRIST, Jimmy - "Nebula I" - (Gouache)	500.
21.	FRANKS, Sam - "Cool Violet" - (Watercolor)	3,000.
22.	GLACKENS, William - "Washington Square" - (Drawing)	500.
23.	GORCHOV, Ron - Untitled Oil Painting	700.
24.	GOTTLIEB, Adolph - "Day-Night" - (Oil)	2,000.
25.	GOTTLIEB, Adolph - "Transfiguration III" - (Oil)	4,000.
26.	GRAHAM, John D. - "Women" - (Oil Drawing)	750.
27.	GRAVES, Morris - "Spirit Owl" - (Tempera & Gold)	2,000.
28.	GROSS, George - "Lord's Prayer" - (Watercolor)	1,200.
29.	GROSS, George - "Fishing" - (Watercolor)	900.
30.	HARTLEY, Norman - "Landscape" - (Oil)	1,200.

Correction  
as of 3/80/61

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE UNIVERSITY OF VERMONT  
BURLINGTON, VERMONT

ROBERT HULL FLEMING MUSEUM MAY 8, 1962

MISS IRENE GRUBER  
THE DOWNTOWN GALLERY  
32 EAST 51ST STREET  
NEW YORK, NEW YORK

DEAR MISS GRUBER:

THIS IS TO ACKNOWLEDGE RECEIPT OF  
YOUR CHECK NO. 31833 FOR \$54.00.

THANK YOU VERY MUCH.

SINCERELY,

*Joan S. Schmidt*

JOAN S. SCHMIDT  
ADMINISTRATIVE ASSISTANT

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



*Appraisal Harris Steinberg*

Leonard Baskin	THE OWL	Drawing	\$ 800.
Stuart Davis	EGGBEATER	Gouache	1200.
Stuart Davis	STUDY FOR PREMIERE	Gouache	1500.
John Marin	WHARF, STONINGTON, #2	Watercolor	2000.
Ben Shahn	Late, #2	Watercolor	2500.
Ben Shahn	WILKIE HEADQUARTERS	Tempera	1800.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS. C. L. BUCHANAN • 180 WEST 58th STREET • NEW YORK 19, N. Y.

April 28, 1962

Dear Mrs. Halpert:

It was a pity I had to miss your fine show, but I've been very ill for over a month - a nasty throat virus.

I'm enclosing a payment on account. It is fairly substantial, because, with the market's misbehavior, I may not feel "rich enough" to make another payment for a few months.



May 3, 1962

So. New England Telephone Company  
Danbury, Connecticut

Att: Miss Robbins, Business Office

Gentlemen:

After several conversations regarding the resumption of service in my Newtown, Connecticut home, (QA 6-4508) I found on my arrival there last Saturday that the 'phone was dead. It was most inconvenient, as one of my guests was a physician and, therefore, had to leave promptly since he had no contact with his office.

As you recall, you insisted that the service had never been terminated for the winter, but I repeat - the 'phone was dead. I tried at least once every hour through Sunday, and had no better luck.

Will you, therefore, please look into the matter immediately, as I expect to spend my weekends there and frequently with guests who also must have contact with the outside world. Please 'phone and let me know when this has been attended to.

Very truly yours,

RCH:jw

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Phila. Mus.

April 26, 1962

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mr. McIlhenny:

I know I am rather late in writing an apology days after my telephone call, but I am trying to make up for it by sending you my abject apologies.

I was looking forward with such great anticipation to my visit both for the privilege of seeing the Shaker exhibition and for the pleasure of spending an evening with you and your other guests. About a half an hour before I was to leave for the train I developed some curious sudden illness and was actually afraid to make the venture.

Naturally I will not miss the exhibition and hope to get up to the Museum possibly sometime next week. When I arrive I shall ask for you so that I may have a chance to say hello.

I hope the opening was a great success. Again my thanks to you.

Sincerely yours,

EGH:gs



UNIVERSITY OF CALIFORNIA, SANTA BARBARA  
UNIVERSITY, CALIFORNIA

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

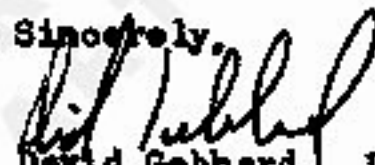
Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

As you can see by the letterhead I have left the Roswell Museum and Art Center to organize and new Art Gallery of the University of California at Santa Barbara. One of the projects which I had been working on while I was in New Mexico was a retrospective exhibition of the paintings of Georgia O'Keeffe. As you will recall, back in late 1959 and early 1960 we had some correspondence on the subject, and at your suggestion I contact Georgia O'Keeffe on the subject, and she indicated that she would be willing to go along with the project. Now that I am finally settled here in California I would once again like to work on this project, especially since two or three other museums have indicated a real interest in such an exhibition (especially the Phoenix and the La Jolla Museum's).

We have located a number of O'Keeffe paintings here in the west, but of course any exhibition such as this would have to borrow a number of examples from eastern Collectors and Museums, and above all from yourself at the Downtown Gallery. We are thinking in terms of an exhibition probably in the early spring of 1963, thus giving us about a year to gather the material, print the catalogue, etc. I would be very appreciative of learning of your present reaction to this project, and also of course any suggestions which you might have.

Sincerely,

  
David Gebhard, Director  
The Art Gallery, UCSB

PS: Enclosed are several catalogues relating to the Gallery here at the University.

April 23rd, 1962

dgr:as

## PAUL PLANERT • INTERIORS

April 26, 1962

Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

We have sold the Tseng Yu-Ho painting, Birth of Bamboo, and two of the Ben Shahn prints. We will send you a check for these within the next few days. Tomorrow we are going to show Mushrooms Home to a client, and if she is not interested we will return the painting to you immediately. We feel that we can sell the remaining Ben Shahn prints if we may keep them longer. Please let us know if we may. Thank you very much.

Sincerely yours,

*Clifford Sutliff*  
Clifford Sutliff

Paul Planert Interiors



1  
Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 7, 1962

The Nation  
333 Sixth Avenue  
New York 14, New York

Att: Mary Simon

Dear Miss Simon:

Please send us your copy of the Annual Spring Book  
Number of The Nation.

Thank you.

Sincerely yours,

Irene Graber

ig

May 4, 1962

Mr. Martin Ktra  
21 Merrall Drive  
Lawrence, Long Island  
New York

Dear Mr. Ktra:

At long last we have obtained selling prices from the Weber Estate on the paintings we had in stock originally, plus those which we obtained subsequently - including the "New York Department Store".

The Webers agreed on a figure of \$12,000 for this painting, but made the proviso that it be sold to a museum, unless the private purchaser agrees to present it to an institution later.

This, as you can well recognize, is one of the outstanding paintings in the American art history, and I agreed, without reservation, to the proviso made.

If you have any interest in such an arrangement, I should be glad to discuss the matter with you further. Of course, this means that you may retain life interest and enjoy the painting, although it is earmarked for a museum.

May I hear from you?

Sincerely yours,

KH:jw



81 Cove Street, Morris Cove,  
New Haven, Conn., April 23rd, 1962.

Mrs. Edith Gregor Halpert, Director,  
The Downtown Gallery,  
33 East 51st Street,  
New York, 22, N. Y.

Dear Mrs. Halpert:

On September 11th, 1961, you wrote me a letter in answer to an inquiry that I made in connection with a Museum. Since that time we have had a John Haberle Retrospective Exhibition at the New Britain Museum of American Art, New Britain, Conn..

You said you were very glad to learn that we have a collection of John Haberle paintings. You further stated information as to the commission you charge and said that you would be glad to discuss this matter further.

My niece and I would like to know whether you exhibit paintings and drawings for sale at the prices we wish to get for them.

The Bachelor's Drawer which is conceded to be a very well-known painting, should bring twice as much as we are asking for it, which is Twenty-two thousand dollars net. We believe at this time that on account of the scarcity of trompe l'oeil painting of the 19th Century these pictures should bring as good a price as Harnett or Remington or Wyeth.

We are asking Twelve thousand dollars net for the Chinese Firecrackers which has been admired by many people, and is very modern in its conception and a forerunner of Modern Art of the 30s.

We are asking for the Torn in Transit, Adams Express Package Nine thousand dollars. The above prices are all net.

Thanking you for your kind interest, I am

Sincerely,

*Vera Haberle Demmer*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DALZELL HATFIELD GALLERIES  
FINE PAINTINGS · SCULPTURE  
AMBASSADOR HOTEL  
AMBASSADOR STATION BOX K  
LOS ANGELES 5

April 27, 1962

Miss Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Edith:

I haven't yet returned your Kuniyoshi photographs as my client has been out of the country, but he is returning this week and I will show them and let you know what happens.

We shall be coming to New York enroute to Europe the latter part of June, but probably just in time to catch the boat, so we shall look forward to seeing you on our return in October.

Ruth joins in wishing you happy Spring days.

As ever,

dhh:ig

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 4, 1962

Mrs. Philip Schwartz  
122 San Miguel Road  
Pasadena, California

Dear Mrs. Schwartz:

You were very kind to send the quilt to us for consideration. Miss Gruber advised me that you did not specify any price. Since we never make any offers, I should very much like to get a figure from you at your convenience.

I look forward to hearing from you.

Sincerely yours,

RON: jr

April 23, 1962

Mrs. Edith Halpert  
The Downtown Gallery  
New York 22, N.Y.

Dear Mrs. Halpert,

I wondered if you could give me some information on Max Weber or tell me where I could obtain information.

I attend Sullins College in Bristol, Virginia, where I am a Fine Arts major. For our history of Art course we are to write a term paper on an artist of our choice. I have chosen Mr. Weber. Any information you could give me would be deeply appreciated. Thank you very much.

Sincerely yours,

Judi Coate  
P.O. Box 302  
Sullins College  
Bristol, Virginia



May 4, 1962

Mrs. George Siemson  
Twenty Sutton Place South  
New York 22, New York

Dear Mrs. Siemson:

I, too, have been under the weather and, therefore, did not write to you sooner to tell you how terribly sorry I was to learn that you were in the hospital. The fact that you wrote subsequently indicates that you are well again, and I hope to have the pleasure of seeing you before long.

My best regards.

Sincerely,

KH:jw

May 2, 1962

Mr. Wallace H. Smith  
51 Pointer Lane  
Clayton 24, Missouri

Dear Mr. Smith:

It was so nice to see you - and I regret that I was so  
harassed during your visit. Nevertheless, even a "quickie"  
was most pleasant.

This is to advise you that we will be very glad to cooperate  
with you by lending paintings for your exhibition. As we  
noted, the artists were Kuniyoshi, Marin and Shahn.

Won't you please write me in further detail, giving me the  
exact dates of the show, the pick-up date and name of shipper,  
so that we may have the material in readiness as specified.

Sincerely yours,

WHS:jw



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 3, 1962

Mr. Samuel Wagstaff, Jr.  
Curator of Paintings  
Wadsworth Atheneum  
Hartford, Connecticut

Dear Mr. Wagstaff:

Thank you for sending me the catalog. I look forward to seeing the exhibition on Saturday.

Frankly, I was very pleased that you carried out the idea that we discussed at length one evening in relation to the exhibition I had arranged some years ago under the title of "THE RECURRENT IMAGE." On the other hand, I was rather surprised that none of the artists who were represented in the initial show were included in your list, and am surely curious.

It will be nice to see you, in between the antique conversation.

Sincerely yours,

EJH:jw

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 4, 1962

Mrs. C. L. Buchanan  
180 West 58th Street  
New York 19, New York

Dear Mrs. Buchanan:

Thank you for your letter and for the check.

I am so sorry that you have been ill, and I hope that you are in fine fettle by this time. I, too, regret you missed the show, which was a howling success, as you may have noted in the press.

Do come in when you have time, as it is always a pleasure to see you.

Naturally, I am delighted that you are happy with the Marin, and are about to be equally happy with the Demuth.

Best regards,

EGH:jw



SECRET

SECRET

Mr. George D. Hamilton, Jr., President

April 19, 1962

Mr. George D. Hamilton, Jr., President  
The Corcoran Gallery of Art  
Washington 6, D. C.

Dear Mr. Hamilton:

Mr. Baum sent me a reply in reference to the corrections you wished to incorporate - based on your letter dated April 4th, a copy of which was forwarded to him as my attorney. There is one point that he left to me entirely. I am referring to paragraph 4h in which you extended the time limitation to four years. It was my understanding that the galleries were to be completed within a year and a half after the papers are executed. The extension to four years rather shocked me.

SECRET

The other point that he called to my attention and which made an immediate impression on me as well was the blank after the dollar sign in paragraphs 4e and 4h. I certainly do not feel prepared to suggest the sum as that is entirely out of my province. Also your publicity release which was sent to the press last summer incorporated in paragraphs one to five the requirements which Mr. Baum included in his agreement sent to you some months ago. The release mentions nothing about actual dollars and cents for building, air conditioning, staff, preservation, conservation, and restoration.

Frankly I am becoming greatly discouraged and cannot help but feel that there is an utter lack of enthusiasm for the gift. Meanwhile as I pointed out to Bill Williams the museum of modern art is to be established with much fanfare and by the time - if we wait four years - the wing becomes a fact many other organizations may be formed making it entirely unnecessary to have this collection at the Corcoran. I hope you don't mind my being so direct but I iterate the fact that I am conscious of little enthusiasm.

Enclosed you will find three clippings of our current exhibition which includes quite a number of the paintings on my list. The reaction to this material has been so tremendous that at least ten museums have requested the show and four major institutions are getting my cooperation in assembling similar collections for their exhibitions.

Of course it would be ideal if we could all sit down for discussion to finalize it one way or another as I am afraid that many of the proffered gifts will be given elsewhere otherwise. If there is any possibility that you will be in New York in the near future or can appoint someone

(more) Over →

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 3, 1962

Mr. Paul Heller  
Lies and David Company  
P. O. Box 35  
Wynnewood, Pennsylvania

Dear Mr. Heller:

In going through my correspondence file, I came across your letter of March 28th, and my reply.

I wonder what happened to the project? Won't you let me know - just to appease my curiosity?

Sincerely yours,

RDH:jw



April 30, 1962

Mrs. Alice G. Korff,  
Chief, Exhibition Services  
American Institute of Architecture  
1735 New York Avenue, N.W.  
Washington 6, D.C.

Dear Mrs. Korff:

I believe it was you who telephoned some weeks ago asking whether we would cooperate in sending several paintings by Stuart Davis to Texas, to coincide with the meeting and the Prize Awards. At that time, you mentioned that you would send complete details as to the number of paintings you would like to have and where they were to be addressed.

To date I have had no word and it would seem that it is rather imminent and it occurred to me that it might be a good idea to communicate with you immediately.

Please let me know your plans in this connection.

Sincerely yours,

EGH:H

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE MUSEUM OF MODERN ART  
NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

April 18, 1962

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

Attached are copies of our correspondence with the Galleria Nazionale d'Arte Moderna in Rome regarding the proposed documentary film on the Shahn exhibition. As soon as we have a reply, I'll let both you and Mr. Shahn know.

Thanks so much for your help the other day in our research on the Shahn drawings.

Best regards,



Waldo Rasmussen  
Associate Director  
International Circulating  
Exhibitions

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

61.	RIVERS, Larry - "Sketch for Sculpture" - (Drawing)	300.
62.	ROSENBERG, Ralph - "Landscape" - (Oil)	350.
63.	SALMON, Attilio - "Gaiety in Restraint" - (Watercolor)	500.
64.	SALMON, Attilio - "The Game" - (Oil)	1,000.
65.	SHAIN, Ben - "Late, #2" - (Watercolor) <sup>900</sup>	2,000.
66.	SHAIN, Ben - "Willie's Headquarters" - (Tempera) <sup>400</sup>	1,200.
67.	SLOAN, John - "The Green Dress" - (Oil)	2,500 - 2,000.
68.	SLOAN, John - "The Nude" - (Drawing)	200.
69.	SLOAN, John - "Two Women" - (Gouache)	200.
70.	STANOS, Theodore - "Ancestral Offerings" - (Watercolor)	750.
71.	STANOS, Theodore - "Moon in the Marshes" - (Watercolor)	600.
72.	STEINBERG, Saul - "Horseman #14" - (Watercolor)	800.
73.	STEINBERG, Saul - "Billiards" - (Watercolor)	750.
74.	STEINBERG, Saul - "Fur Coats" - (Watercolor)	800.
75.	THOM, William - "Obelisk" - (Watercolor)	300.
76.	WILKIE, Ulfert - "Music to be Seen" - (Drawing)	150.
77.	WILKIE, Ulfert - "Tomb of Eurythrae" - (Gouache)	175.
Total ...		\$94,025.



63 Sunny Reach Drive  
West Hartford 17, Connecticut

April 25, 1962

Dear Mrs. Halpert:  
I am very anxious to meet you and look forward to doing so when we have the forum at the Wadsworth Athenaeum in May.

I am engaged in writing a monograph on the late Reverend Andrew Kelly and cataloguing his collection which is still more or less intact. I think you may be able to tell me some things about him and the artists - he knew that would be of great interest to me. I know there will not be much time to talk when you are in Hartford but I will have some questions to ask you and perhaps



Mrs. Keith Davis  
1634 Woodburne Drive  
Flint 3, Michigan

21 April 1962

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st. Street  
New York City

Dear Mrs. Halpert:-

When I was in the gallery early in the winter, I inquired about the Ben Shahn hand-colored silk screen, "The Cop", and was told that there is a considerable demand for it.

I have had one for a couple of years and would like to dispose of it - it is suitably framed in walnut with a linen mat. I have decided that I would rather have a graphic of a different character - one of the strongly linear ones, like the wheat field with the touches of color - or one of the portrait-type pieces.

Perhaps you would be interested in buying, or in arranging an exchange of some kind. Anyway, thank you for giving this matter your consideration.

Very truly yours,

*Mrs. Keith Davis*  
Mrs. Keith Davis

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH  
HARTFORD 3, CONN.  
TELEPHONE JACKSON 7-2191  
Cable address: WADATH

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 8, 1962

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Thanks for your note. The reason I didn't include the "older" people was first because of space, and secondly, because I would like eventually to have a show somewhat similar to the one which you mentioned and which would parallel your recent early abstraction show. As you can see, I had forty-five artists which, as you can well imagine, filled our exhibition space to bursting, and as most of them were abstract expressionists, I thought I would leave out Dove, Davis, O'Keeffe, etc., as not strictly in that camp.

Hope to see you very soon.

Very cordially yours,

*Sam Wagstaff*  
Samuel Wagstaff, Jr.  
Curator of Paintings

SW:jd



ROMA - V & ARCHIMEDE 149

May 3, 1962

Dear Mrs. Halpert,

Thank you  
so much for your kind letter,  
which was brought to me by  
my husband -

You can be sure that I  
will not ask you any more  
informations - I know that  
your time is precious and am  
very grateful for the help  
you gave me -

The Ben Shahn exhibition  
in Rome was a great success.  
It is now over -

All my and my hus.  
band's greetings and thanks

yours sincerely  
Mirella Bentivoglio

Oct.

May 3, 1962

Mr. Richard F. Howard, Director  
Birmingham Museum of Art  
Oscar Wells Memorial Building  
8th Avenue and 20th Street, North  
Birmingham 3, Alabama

Dear Dick: (May I?)

I am glad that Mr. Woehle decided to keep the Stuart Davis, which, as you well realize, is a very special tidbit. Stuart very rarely paints in casein and certainly has nothing in the price range of the picture you now have in your office. It is as complete a statement as any of his large oils, which range up to \$18,000. The very tiniest example, much more than the casein, ranges from \$2,000 to \$3,000. But I do want to start a market in Birmingham after all these years and wanted to cooperate with you.

Unfortunately, I was so harassed when Mr. Woehle was here that I did not extend my usual courtesies. I promise to do better next time.

Indeed we shall be glad to lend a painting by Abraham Rattner. Have you any preference as to subject - figure, landscape or still life? Do you want an early example or a late one?

Have you thought of any of the other artists on our list? Certainly Max Weber would fit into many of the categories, as in his development he would fill a number of the gaps in the way of anticipating German Expressionism, being one of the original "Les Fauves", etc.. In any event, in view of the fact that there are many months before your November date, perhaps you will be in New York and make your own choice.

It will be nice to see you.

Sincerely yours,

EGH:je



APR  
April 19, 1962

Mr. Walter Hertz  
24D avenue Hancock  
Brussels, Belgium

Dear Mr. Hertz:

Thank you for your letter.

The photograph you requested is now enclosed. Yes, I did make a special price for you and the figure listed is correct, plus the packing, shipping and insurance expenses which I mentioned during your visit.

If you are still interested in this outstanding example of American Folk Art I will be very glad to follow your suggestions for delivery, etc. May I hear from you?

It was very nice seeing you again. My best regards.

Sincerely yours,

ROH:gs  
enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE UNIVERSITY OF NEBRASKA  
LINCOLN 6, NEBRASKA

ART GALLERIES  
200 MORRILL HALL

April 30, 1962

Wm. Zorach  
c/o Downtown Gallery  
32 East 51st Street  
New York 22, New York

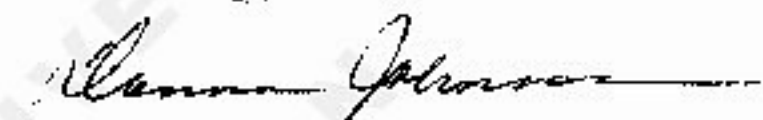
Dear Mr. Zorach:

We have in our permanent collection one of your sculptures of granite entitled "Adam", which measures  $11\frac{1}{2}"$  x  $10\frac{1}{2}"$  x  $6\frac{1}{2}"$ . It was acquired in 1950.

We are currently preparing a handbook of our collections and would like to have the information on each of the works that we own as complete as possible. In regard to your sculpture, we would like to know the date of execution. If you could supply us with this information, it would be very helpful and most appreciative.

With thanks and hoping to hear from you at your earliest convenience.

Sincerely,



Donna Johnson  
Secretary to the Director

Sent info. 5/7/62

Print to publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Mr. Neuberger also asked if there were any further privileges which the Whitney Museum might reasonably extend to the members. There were no suggestions.

Mr. Goodrich, reporting on the Museum's plans for the 1964 New York World's Fair, said that Mr. Louis B. Ames, Director of the Cultural Program of the Fair, had inquired about the Museum's plans in relation to the Fair. For the first year, Mr. Goodrich said, there will be an exhibition, Art Between the Fairs, covering the period of twenty-five years between the 1939 and the 1964 Fairs. The exhibition planned for the second year of the Fair, Young America, will supplement the first show, being experimental and designed to demonstrate new tendencies in American art. He reported that the Fair itself does not at present have any plans for an art exhibition. Mr. Goodrich suggested that any members of the Friends who felt there should be an art exhibition at the Fair write to the New York Times and other papers recommending the idea.

Mr. Baur brought up a suggestion made previously by Mr. Donald M. Blinks at a meeting of the Board of Directors in February, that a handsome poster be designed and placed at the Fair, which would interest the public in visiting the Museum. Mr. Selig S. Burrows suggested that possibly this poster might be made the subject of a competition. It was felt that this might not result in a fine poster and that a good artist should do it.

The President thanked the chairmen and members of all of the committees for their fine and painstaking work, Mrs. Miller, Mrs. Irving and members of their family for their cooperation and the pleasant association he had had with them, and said it had been a great pleasure to work with the staff of the Whitney Museum. He also said he would be happy to help the next President in any way that he could.

Mrs. Miller thanked Mr. Neuberger and the Friends for all they had done for the Museum.

The President asked if there was any further business to come before the meeting. Mr. Robert C. Graham suggested that a Junior Membership be established for young people under forty. Mr. Neuberger said that this had come up many times before but that a satisfactory formula for working it out had not been found. Mr. Goodrich felt that it might be confusing to have two grades of membership. It was decided to refer the matter to the Membership Committee for consideration.

There being no further business before the meeting, on motion duly made, seconded and carried, it was adjourned.

David A. Prager  
Secretary of the Meeting

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 8, 1962

Mr. Ernest B. Schnell  
Ankor Corporation  
444 Fifth Avenue  
New York 18, New York

Dear Mr. Schnell:

Thank you for your letter of May 7th.

We maintain a policy of concentrating on the artists indicated at the bottom of our letterhead, and have no outside exhibits.

I hope that you will have success with your venture.

Sincerely yours,

BOH:jw  
FG



John Gordon, Curator of the Museum, reported on the 1962 exhibition, Geometric Abstraction in America, in the absence of Mrs. Otto L. Spaeth, Chairman of the Exhibitions Committee, consisting, in addition to herself, of Alvin M. Greenstein, Ben Heller, Jack Lawrence, Howard W. Lipman, Mrs. Edward J. Ross and Guy A. Weill. The Committee worked for over a year to achieve the current exhibition. Once the theme was decided upon, the committee investigated the work of every artist whose work fell within the area to be covered. Hundreds of photographs, illustrations in publications, and original works were seen in the preparation of the show. A handsome catalogue was published which will also appear in book form, published by Frederick A. Praeger. The exhibition will be shown at the Munson-Williams-Proctor Institute in Utica; the Institute of Contemporary Art, Boston; the City Art Museum of Saint Louis, and the Columbus Gallery of Fine Arts.

Mr. Gordon also reported on the 1963 exhibition, in the absence of Herbert M. Rothschild, Chairman of the 1963 Exhibitions Committee, consisting, in addition to himself, of Lawrence H. Bloedel, Armand G. Erpf, Irving Mitchell Felt, Mrs. Alfred L. Loomis, Stanley A. Marks, Miss Patricia V. Marx and David A. Prager. Several meetings have been held this year. The Committee, after considering many possibilities, finally decided on an exhibition to salute the 50th Anniversary of the Armory Show which opened in New York in February, 1913. The Committee felt that it would be most rewarding to show the state of avant-garde art in the decade just preceding and just after the Armory Show rather than attempt to recreate this historic show itself, in which the emphasis was largely upon European art. The job of selecting a title, the artists and actual works to be included is still to be done. A catalogue is planned and an effort will be made to arrange to have the show circulated to four or five other institutions.

The President asked for any questions concerning these exhibitions but there were none.

B. H. Friedman, Chairman of the Publications Committee, consisting, in addition to himself, of Harry N. Abrams, Lee A. Ault, Lawrence A. Fleischman, Ben Heller, Mrs. Jean Lipman, reported that during the past year \$4,800 of the \$6,000 allocated to this committee, had been spent in subsidizing the cost of the catalogue for the Friends' exhibition, The Theatre Collects American Art, the 1961 Whitney Review and the catalogue of the 1961 Whitney Annual Exhibition. The balance remaining of \$1,200 will be added to the appropriation of \$6,000 for the coming year, of which \$2,000 has already been allocated against the cost of the catalogue of the Friends' exhibition, Geometric Abstraction in America. The rest of the funds will be applied against the cost of the 1962 Whitney Review, the catalogue of the 1962 Annual Whitney Exhibition, and toward color plates of the Friends' acquisitions. The 1962 Whitney Annual will be more elaborate, cover more of the activities of individual members and include an article by Mr. Heller on the Friends' exhibition, Geometric Abstraction in America. Mr. Friedman announced that the catalogue for the 1960-61 Whitney Annual Exhibition of Sculpture, which the Friends had helped to subsidize, had received an award from the American Institute of Graphic Arts.

The President asked if there were any questions or comments about the plans of the Publications Committee, and there were none.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



RUBIN, BAUM & LEVIN  
350 FIFTH AVENUE  
NEW YORK 1, N.Y.

May 8, 1962

Mr. George E. Hamilton,  
President  
The Corcoran Gallery of Art  
Washington 6, D. C.

Dear Mr. Hamilton:

In reply to your letter of May 2nd, I will be glad to meet with you on May 16th in New York, as you suggested. I think that this would be more likely to expedite the drafting of the agreement than attempting to work out the points by correspondence. I will endeavor to arrange for Mrs. Halpert to join us in the conference.

Will you please let me know what time on May 16th you desire to confer in New York, so that I can make the necessary arrangements.

Very truly yours,

FB/im

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**CLASS OF SERVICE**

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION TELEGRAM

W. P. MARSHALL, President

**SYMBOLS**

DL = Day Letter

NL = Night Letter

LT = International  
Letter Telegram

SP-1201 (4-60)

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is shown in the date line at point of destination.

PFA047 BE091

B LLF091 PD BOSTON MASS 20 1045A EST

THE DOWNTOWN GALLERY INC, BONT FONE

32 EAST 51 ST NYK

DO NOT SHIP ITEMS LISTED RECEIPT NUMBER 6740 UNTIL FURTHER

NOTICE FROM ME

LOUIS I ROSENFELD.



MILWAUKEE ART CENTER, 780 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WIS.

APR 11 30, 1962

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

The attached is self-explanatory. Just a note to tell you that we plan to contact our insurance adjuster tomorrow, which is the date of his return to insurance duties, as given us by his office. Best wishes.

Sincerely,

A handwritten signature in cursive script, reading 'Laurence V. Donovan'. The signature is written in dark ink and is positioned below the word 'Sincerely,'.

Mrs. Laurence V. Donovan  
Administrative Assistant



ALLENTOWN ART MUSEUM

Mrs. Edith Gregor Halpert

-2-

April 18, 1962

Just before the month of July, I shall write you to remind you that you will have no alibi to prevent your coming down here and seeing the Benjamin West show.

Cordially,



Richard Hirsch  
Director

RH:do'm

Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert - 2 - April 24, 1962

(This is the usual method of treating a tear before lining a painting and does not show on surface with time as a linen patch would).

After the steps outlined in either (1) or (2) have been completed, lining can be considered. Since the paint film is still so soft, a wax-resin lining should not be done for approximately five years. However, a lining could be done with a Methacrylate resin as adhesive which could always be removed later if a wax lining were preferred. The Methacrylate lining would be done without heat and therefore the comparative softness of the paint film would not have to be considered.

After a new backing has been put on the canvas, artist could repaint whole of color areas mentioned in (1) or restorer could fill and inpaint only damaged area as mentioned in (2). I feel that the artist should do this part of the restoration if possible.

Restoration as outlined above -

\$400.00

.....  
*Pa by Freeman*

Prior to publishing information regarding sales transactions, manuscripts are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



April 23, 1962

Mrs. Vera Eberle Danner  
51 Cove Street  
Morris Cove  
New Haven, Connecticut

Dear Mrs. Danner:

I regret that the Guggenheim Museum  
is acquiring only works of Twentieth  
Century artists.

I suggest to you that Edith Halpert  
of the Downtown Gallery (32 East 51st  
Street, New York City) might be very  
much interested in looking at the  
works of John Eberle.

Thank you for your interest in the  
Museum.

Sincerely yours,

H. H. Aranson  
Vice President for  
Art Administration

HH/so

cc: Mrs. Edith Halpert

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 2, 1962

Mrs. Keith Davis  
1634 Woodburne Drive  
Flint 3, Michigan

Dear Mrs. Davis:

I was very much surprised to note from your letter that someone at the gallery referred to the print entitled, "The Cop", which is the incorrect title, as a hand-colored silk screen. There must be some mistake, which is most likely, as two of our employees were away a good part of the period referred to and we had temporary help on and off. As far as I know, there is only one print which might answer that description and it is a commercially printed graphic which, unfortunately, has very little value. This was published without the artist's knowledge and we have been unable to trace the source.

If you would like to send us a snapshot of the print referred to, I can make sure whether it is the one that I have in mind, and in any event will be able to give you the correct data. Incidentally, the "Wheat Field" is no longer available, as the entire edition was sold out many years ago, but we do have a very excellent selection of Shahn's serigraphs for sale, ranging in price from \$75 to \$200.

As soon as I obtain the photograph from you I will be very glad to furnish the information you request.

Sincerely yours,

EGH:jw



May 7, 1962

Mr. Tracy Atkinson, Acting Director  
Columbus Gallery of Fine Arts  
480 East Broad Street  
Columbus, Ohio

Dear Mr. Atkinson:

I have just discovered that the letter I dictated to you immediately after the exhibition closed at the gallery was not transcribed by the temporary secretary we had engaged, and am therefore sending you my thank-you letter rather belatedly. I am referring to the painting the museum lent to us for our exhibition entitled "AMERICAN ABSTRACTION, 1903-1923."

As you probably know, it was a tremendous success and I want to express my gratitude to you for making this possible.

Sincerely yours,

BNH:jw

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

*att*

April 19, 1962

Miss Veronica Lewis  
488 East 139th Street  
Bronx 54, New York

Dear Miss Lewis:

Thank you for your card.

Some time ago we made the decision to limit ourselves to the work of the artists on our permanent roster, whose names are printed below.

Consequently I would suggest that you contact the younger among the more than three hundred galleries in New York who would be in a better position to discuss your work with you.

Sincerely yours,

Gratia Snider  
Secretary

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



April 27, 1962

The American Federation of Arts  
41 East 65th Street  
New York 21, New York

Attn: Mailing Department

Gentlemen:

Will you please make the following corrections on the  
addresses of the two artists listed below:

Mr. Jack Zajac  
\$ Landon Gallery  
702 North La Cienega Blvd.  
Los Angeles, California

Mr. Seymour Druslevitch  
216 Lancaster Avenue  
Buffalo, New York

Thank you.

Sincerely yours,

Irene Gruber

ig

rior to publishing information regarding sales transactions,  
members are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 19, 1962

Mr. John Palmer Leeper, Director  
Marion Koogler McMay Art Institute  
6000 North New Braunfels  
San Antonio 6, Texas

Dear John:

I am very pleased indeed that the McMay Art Institute is now the owner of THE BROTHERS, all eleven of them. Like the current exhibition at the gallery which has turned out to be one of the big events of the season, and which much to my gratification has served as an important educational contribution, THE BROTHERS should function in the same manner demonstrating, and especially to the artists, the continuous exploration of an artist in his late maturity. Douglas McAgy was here today and was delighted to learn that this group is so close to home as he had seen THE BROTHERS together with many other Doves during his previous visit, and was greatly impressed.

The arrangement for payment as explained in your letter is entirely satisfactory, but I presume that the enclosed invoice made in the name of the Institute is correct and that the checks will clear through you.

I was delighted to learn that you and Blanche will be in Cambridge this summer. While the gallery is closed during the months of July and August I plan to be at my summer home in Newtown, Connecticut during that period and hope that you-all can come down to visit me whenever it is convenient for you - with a bit of notice. I have a comfortable guest house, a lot of acreage, a pond, but no air conditioned car. If you can bear that I should love to have you visit me. You will not be exposed to art conversation and won't see a single modern picture in my home, but I do have some very nice early American material which is fitting for a pre-Revolutionary house. And so I hope we'll get together and have some good old fashioned fun.

My best to Blanche and you.

Sincerely yours,

RMH:gs enclosures



MILWAUKEE ART CENTER, INC.  
750 N. LINCOLN MEMORIAL DR.  
MILWAUKEE 2, WISCONSIN

April 30, 1962

Mr. Frank Seiberling  
Head of Art Department  
University of Iowa  
Iowa City, Iowa

Dear Mr. Seiberling:

I should have written Friday but time ran out on me. Our Board has approved the loan of Demuth's SAILING BOAT for your exhibition, May 18 through August 2 at the University of Iowa. A loan agreement form is enclosed and when the painting arrives, please complete and return to us. The Art Center, as you will note, carries its own insurance.

I am sending a copy of this letter to Mrs. Halpert which authorizes you to pick up the painting in New York, May 18.

Sincerely yours,

*Aune V. Donovan*

Mrs. Laurence V. Donovan  
Administrative Assistant

AD/mg

Encl.

cc: Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 18.

My dear Miss Guber-

We were stationed at Fort Monroe years ago and I used to prowl around Williamsburg. I bought a pamphlet which said Mrs. Halpert had worked with Mrs. Rockefeller in founding Williamsburg. I also saw her advertisement in the Antiques Magazine.

I put the quilt top away because I thought it was too good for everyday use. I decided to sell it and Mrs. Halpert was the one I immediately thought of.

You may set your own price and it will be agreeable to me. Thanking you again, I am,

Sincerely yours,  
Ethel Schwartz.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



copy  
May 2, 1962

Dear Bill:

I have not seen the items mentioned in Edith Halpert's letter to you of April 18th, but as historical documents there can be little doubt as to their value and for whatever value my word may have, I would agree that they are important assets.

Cordially,

Bartlett H. Hayes, Jr.  
Director

Mr. Hermann Warner Williams, Jr.  
Director, The Corcoran Gallery  
Washington 6, D. C.

bhh/s  
CC/Mrs. Edith Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

JULIAN I. EDISON  
18 DROMARA ROAD  
ST. LOUIS 24, MISSOURI

21 April 62

Miss Edith Halpert  
Downtown Gallery  
New York

Dear Miss Halpert:

As I have no present plans to be in New York during your Stuart Davis show, I would appreciate your sending photographs of those oils that are for sale. You may recall that I have stopped by on previous occasions to see what you had by Davis, but unfortunately few oils were in your possession. On my last stop last fall, I believe your man indicated you had several out on loan.

If you send black & white photos, please indicate dominant colors. Of course, color photos would be preferable. Would you also indicate price, size.

Thank you for your courtesies.

Sincerely,

*Julian Edison*

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS  
BOULEVARD & GROVE AVE • RICHMOND, 21

8 May 1962

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Your letter to Mr. O'Neal regarding the damage to the Edward Stasack painting, "Undersea Mountain," has been referred to my attention.

I am extremely sorry that the painting was received in a damaged condition. I personally checked the paintings as they were crated and did not notice the damage. However, the painting was covered by our insurance. When the damage has been repaired, please forward the bill to us for payment.

Budworth, who unpacked the shipment for us and delivered the works to your gallery noted that the painting had "a piece of paint off" but did not mention a hole in the canvas. I hope the damage is not great and that the handsome painting can be put back into as-good-as-new condition.

Sincerely,

William Gaines  
Loans Registrar

WG/gg

Bill for restoration sent to Virginia Museum of Fine Arts, June 11th, 1962. - M. Watherston

you could see me later in  
New York. In the meantime  
I hope you will remember  
some things about him. I  
would be very grateful to  
hear any thing you might  
have to say.

Sincerely

Mary C Palmer  
(Mrs Gerald J. Palmer)



May 7, 1962

Miss Gertrude Toomey, Registrar  
Philadelphia Museum of Art  
P. O. Box 7646  
Philadelphia 1, Pennsylvania

Dear Miss Toomey:

Now that the exhibition of the Shaker material is an actuality, I wonder whether it would be possible to obtain the photographs of Mrs. Rockefeller's collection sent to her, so that an appraisal may be made?

I am referring to your letter of April 5th, indicating that it could be done after the 18th of the month, and by this time, perhaps it will be possible to have your photographer attend to the matter and to send Mrs. Rockefeller a bill for the work involved.

Many thanks for your cooperation.

Sincerely yours,

BH: jw



NEW YORK STATE DEPARTMENT OF LABOR  
DIVISION OF EMPLOYMENT

NOTICE OF DETERMINATION TO CLAIMANT

Patricia A. Gallagher  
202-15 42nd Ave  
Bayside 61, NY

Local Office  
Address

☐ Given  
☒ Mailed

Date

42-01 Main St  
Flushing 58, NY  
4/18/62  
101-28-4310

S.S. Acct. No.

No unemployment insurance benefits can be paid to you for the period beginning 4/8/62 and until you have subsequently worked not less than 3 days in each of the 4 weeks or earned at least \$200.

DETERMINATION

You quit your job without  
good cause

REASON

This determination is based on the following:

You abandoned  
your job by failing to report  
to work on Saturdays and failing to  
notify your employer of the absence.

RENEWING  
YOUR  
CLAIM

If you are satisfied that this determination is correct, you may apply to renew your claim by reporting to this local office if you are unemployed and believe that you have satisfied the above requirement of subsequent work or earnings.

RIGHT TO  
A HEARING

IF YOU ARE NOT SATISFIED WITH THIS DETERMINATION, YOU MAY ASK FOR A HEARING BEFORE AN IMPARTIAL REFEREE AT NO COST OR OBLIGATION TO YOU.

REQUEST FOR  
HEARING

HOWEVER, YOUR REQUEST MUST BE MADE IN PERSON OR BY MAIL AT THIS LOCAL OFFICE NOT LATER THAN 30 DAYS FROM THE DATE OF THIS NOTICE.

REPORTING

TO PROTECT YOUR RIGHTS until the referee decides the case, CONTINUE TO REPORT to your insurance and employment offices on your assigned days as long as you remain unemployed.

FOR THE INDUSTRIAL COMMISSIONER

By

*J. Merrill*  
*S. Lerman*



John Marin

1. Sea Piece 1951 Oil 28x22 \$2,000.00

2. From Deer Isle, Maine 1921 Watercolor 19x16 1/2 \$1,500.00

Abraham Rattner

3. Rocce Del Capo VII 1960 Oil 36 1/2 x 28 1/2 \$10,000.00

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 30, 1962

Mr. Bruce Spiegelberg  
966 Euclid Avenue  
Berkeley 8, California

Dear Mr. Spiegelberg:

I regret that we do not have a printed catalogue of the Graphic which are for sale at the Gallery. Our list includes only the few artists on our roster who work only in the print medium.

They are:

- |                 |   |
|-----------------|---|
| Stuart Davis    | 1. Silkscreen   |
| John Marin      | Etchings. Ranging in price from \$45.00 to \$150.00.  |
| Abraham Rattner | 2. Lithographs in color. Priced at \$125.00.  |
| Ben Shahn       | A large group of Silkscreens, some in color. Price range is from \$35.00 to \$200.00. A catalogue is enclosed listing individual prices of those still available. |

Unfortunately, we have no photographs of these of which we would be glad to send several to you on approval if you wish, charging for the packing, transportation and insurance on route. Won't you please let us know your wishes in the matter.

Sincerely yours,

EGH:H  
Encl.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 3, 1962

Mr. William H. Lane  
Standard Pyromold Corporation  
Leominster, Massachusetts

Dear Mr. Lane:

Between the Abstract Exhibition and the Davis one-man show, I have really been too harassed to attend to any outside chores, including even the pleasurable one of working out some exchange program with you in connection with the pictures I have listed from your collection. I'll attend to this very shortly. Meanwhile, would you like to let us have Weber's "Card Players" for the forthcoming exhibition called "THE FIGURE", which opens May 23rd, coinciding with the date of the Museum of Modern Art show under the same title. I think I mentioned that Alfred Barr and I agreed on this combined venture idea. I can then get some specific price in mind for the exchange.

If you agree, would you be good enough to send this on at your earliest opportunity and include the Stuart Davis catalog entitled, "Ittken", which is to be included in the University of Iowa show Seiberling is assembling - (rather helter-skelter, as you gather). He has listed this as coming from the gallery, but in your name.

I still recall with appreciation your most recent call. It was most touching that you remembered, and your voice came over beautifully across the wires.

I hope to see you very soon.

Sincerely yours,

BOH:jw

P. S. Did Seiberling get in touch with you about any of the other paintings - the Stalls, the Hartley, Dove's, etc.?

BOH



April 19, 1962

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. J. Townsend Russell  
158-A East 74th Street  
New York 21, New York

Dear Jimmy:

Thank you for your letter.

The arrangements you suggest are perfectly satisfactory. Since the sculpture is intended for use in Nantucket, Massachusetts it is perfectly legitimate to void the sales tax required in New York City. Thus on September 15th we will give you a receipt for the payment and will send the Zorach bronze to your New York address for exhibition with the official delivery scheduled in June, 1963, when we will attend to the crating at our expense and have Railway Express take care of the shipment to Nantucket. *FOR NY*

As I advised you, Zorach had the bronze casting done fairly recently from a woodcarving modeled in 1920 when his daughter was a mere child and when the entire family camped in Yosemite National Park. He later enlarged it and had the bronze made only two or three years ago. Thus, it retains the original child quality rendered with deep affection by an artist father. There is a very sensitive description of this figure in a book on Zorach's sculpture by Paul S. Wingert who was then professor in the Department of Fine Arts and Archaeology at Columbia University. I will try to obtain a copy of this book which has been out of print. It was dated 1938 and I just noticed that a photograph facing the title page includes his figure of his daughter as part of the studio background with Zorach in the foreground.

I am sure that you will find tremendous gratification in living with this sensitive and beautiful sculpture.

It was grand seeing you and I am very happy to participate in this transaction. Best regards.

Sincerely yours,

ESB:gs



April 26, 1962

Miss Judi Coate  
P.O. Box 302  
Sullins College  
Bristol, Virginia

Dear Miss Coate:

As we are not an educational institution and do not employ a librarian for research we are obliged to refuse all requests for detailed information on any artist.

However I am enclosing biographical notes on Max Weber which have a fairly complete bibliography and a list of major catalogues which in the case of museums have complete bibliographies as well as a good many reproductions.

Sincerely yours,

BGH:gs  
enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

333  
12  
466  
333  
799.66  
399  
115

1. The first step in the process of identifying a work of art is to determine the artist's name and the date of the work.

2. The second step is to determine the location of the work. This can be done by checking the artist's records or by contacting the artist's estate.

3. The third step is to determine the work's condition.

4. The fourth step is to determine the work's value. This can be done by consulting with an art appraiser or by checking the work's market value.

5. The fifth step is to determine the work's provenance.

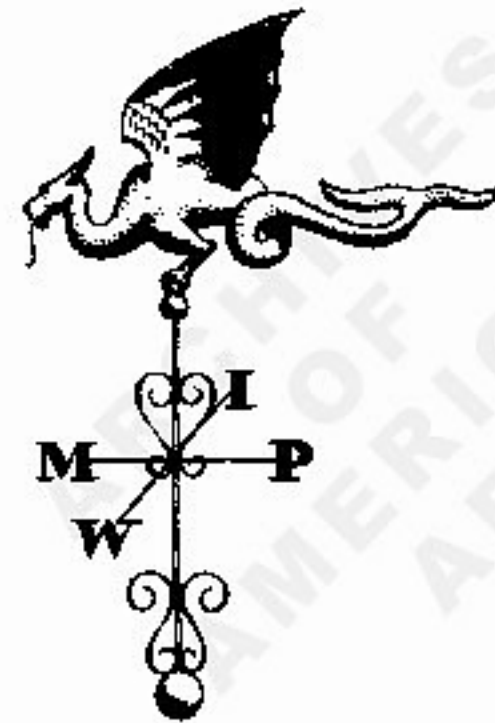
6. The sixth step is to determine the work's authenticity. This can be done by consulting with an art expert or by checking the work's provenance.



*I now recall that I did see previous check*

**MUNSON-WILLIAMS-PROCTOR INSTITUTE**

310 CENESEE STREET • UTICA 4, NEW YORK • TELEPHONE [REDACTED]  
SWIFT: 7-0000



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 4, 1962

Downtown Gallery  
32 East 51 Street  
New York, N.Y.

Gentlemen:

Your statement of May shows a balance of \$1,080 on our account. This was paid February 20, our check #194, but the cancelled check has not been returned, and presumably has been lost.

We have today stopped payment on this check and enclose our check 1666 in payment of your invoice No. 9668 covering the watercolor-collage NUAGE, 1961 by Tseng Yu-Ho. We are sorry this has been outstanding so long.

Very truly yours,

*Dorothy H. Cookman*

Mrs. Rollin Cookman, Bookkeeper

dwc  
Encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 4, 1962

Mr. Peter Pollack, Director  
American Federation of Arts  
41 East 65th Street  
New York 21, New York

Dear Peter:

Just to get you started right, I am making a request -  
quick like a bunny!

If and when a transcript of Arthur Schlesinger's talk  
is published, say I have a copy for my "Government"  
file!

Many thanks for your cooperation.

Sincerely,

BH: jw



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 19, 1962

Mr. David Lucas  
Sinkhouse, Inc.  
121 Varick Street  
New York 13, New York

Dear David:

The bookkeeper has just referred the bill to me and I was simply horrified when I discovered that the catalogue (including sales tax) amounted to more than \$600. I have checked with two other galleries which coincidentally sent out the same size catalogue with the same number of illustrations and learned that the price was under \$350. I am writing you therefore to ascertain whether there is some less expensive method in producing such catalogues. While I think the job was excellent and the delivery satisfactory we cannot afford to indulge ourselves in this manner and will have to find a cheaper method which I hope you can suggest to us.

Best regards.

Sincerely yours,

EOH:gs

*The Corcoran Gallery of Art*  
*Washington 6, D. C.*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

April 27, 1962

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:


Thank you very much for your good letter dated April 18th which arrived this morning, Friday the 27th. Did it really take that long in transit? The three paintings have not arrived but I am in hopes they may possibly be here by Monday morning so action can be taken on them at the quarterly meeting. They certainly sound like most worthwhile additions.

We expect to get today a builder's estimate of the cost of renovating the 20th century galleries based on a preliminary blueprint drawn up by the architect, Waldron Faulkner.

We are getting quite steamed up and anxious to "get the show on the road" as we know of at least two major fund raising drives which are about to get under way. One is the Cultural Center and the other, of course, is Mrs. Breeskin's new project. We want to get in ahead of them as the number of well-heeled Washingtonians is not too large. Mr. Hamilton has been sick in bed for some time and is not feeling at all well although he is back in his office. Yesterday he gave me a copy of his letter to you dated April 20th and was anxious to get your reaction to it so he would be able to carry the matter forward at the meeting on Monday. Perhaps you have already written him, or, if not, perhaps you could get off a quick letter, which would be very much appreciated, I am sure.

With all cordial regards,

Sincerely yours,

  
Director

HWW:cgs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



April 23, 1962

Pitman Publishing Corp.  
2 West 45th Street  
New York, New York

Gentlemen:

Please send us a copy of the book MODERN ART  
AN INTRODUCTION by Julian Levi. Please give  
us our regular discount and bill us for the  
book.

Thank you.

Sincerely yours,

Irene Greber

ig

# THE CURRIER GALLERY OF ART

192 ORANGE STREET  
MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY  
DIRECTOR

April 30, 1962

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Air service, via Eastern, from New York to Manchester is really better than I thought. You can leave from Idlewild at 1:25 p.m. and be in Manchester at 2:58 p.m. The return flight would be at 9:40 p.m., reaching New York at 11:51 p.m. This means we would have to leave the opening a bit on the early side, probably at 9:15, as the airport is only fifteen minutes away. The flight up is #764 and back is #797. If you would like us to make reservations let me know, as we will be glad to do this for you.

I told John in my letter that I would bring you from the airport to the Gallery for a look around and then to the Carpenter Hotel where you could have a rest and dress for the party. Cocktails are at 6 and dinner at 6:45, so that we are free for the opening which 'begins' at 8. You would then have a good forty-five minutes to visit about before I would have to carry you off to the plane.

Now do think seriously about coming. I want you to see how things look here. You will then have 'done' Manchester so that, unlike John Canaday in Sunday's Times, you won't be tempted to refer to us as an 'unexpected source'.

Alei of May flowers awaits, so come!

Cordially,

CEB/rp



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



University of Nebraska

William Zorach

1. Head of Man, also known as "Adam" Granite Medium 1948

Size 12" High \* 8" Wide

Exhibited

The Downtown Gallery * 23rd Annual Exhibition	9/48
Art Students League	9/49
University of Nebraska	2/50
Mirski Gallery, Boston	10/51
Jeslyn Art Museum * University of Nebraska Collections	10/61

Reproduced

Art Digest	8/1/50
William Zorach By John I.H. Baur,	1959
Published By Frederick A. Praeger For Whitney Museum	

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 27, 1962

Village Newspaper Service  
P. O. Box 146  
New York 14, New York

Dear Sir:

On April 6th I wrote you to cancel the delivery of the New York Times to Gratia Snider of 22 Charles Street. Will you please stop making deliveries? We will not be responsible for any papers delivered after the 6th of April.

Thank you.

Sincerely yours,

Irene Gruber

ig





April 21, 1962

Mr. John de Menil  
3363 San Felipe Road  
Houston, Texas

Dear Mr. de Menil:

I am listing below the current insurance valuation on  
the Stuart Davis painting.

CIGARETTE PAPER, 1921    watercolor    19 x 14    \$5,000.

Sincerely yours,

EOH/1g

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

ALLENTOWN ART MUSEUM



Fifth and Court Streets, Allentown, Pa., 433-7100

April 18, 1962

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

As I promised, I enclose a blind copy of the letter which I have just written to Thomas Miller. I hope it works out for both you and him.

If I were ten years younger, your implied offer to me would have been entirely irresistible. However, my feeling was that of someone who has taken the missionary vows for work in Patagonia and is then offered a plush parish in West-Chester county. Somehow, it is very difficult to relinquish the self-deceptive sense of virtue resulting from a vow of poverty.

Further, there is an enormous challenge here. I want to expand our Permanent Collection along clearly-established lines. I want to build a new wing and I want to attach to the Museum, under subordinate direction, a planetarium and something which I insist on calling a "Museum of Man." I am giving myself seven years to do this.

There are really no words to tell you how much enjoyment and stimulation I received yesterday from sitting around like a little mouse in a corner and watching the absolutely fascinating performance that was going on.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



April 19, 1962

Mr. Donald W. Stryker  
Langlois  
Oregon

Dear Mr. Stryker:

Thank you for your letter.

I would be interested in seeing the Gorky paintings, but to avoid the shipping charges for you may I suggest that you have photographs made noting the dimensions on the reverse side of the prints and mail them to me at your convenience. I think I can judge from these sufficiently to advise you whether or not I am interested.

Sincerely yours,

EOH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 25, 1962

Nordness Gallery  
831 Madison Avenue  
New York, New York

Dear Mr. Nordness:

On our invoice to you of March 2nd the Sheeler painting  
SUN, ROCK & TREES #2, 1959 was incorrectly listed as a  
tempera. It should read oil.

May we ask you to please make the correction on your  
invoice and sign and return the receipt which is  
enclosed?

Thank you.

Sincerely yours,

Irene Gruber

ig  
enc:



**WILLIAM M. MORTIMER  
Company, Inc.**

*Licensed*  
**INSURANCE ADJUSTERS**

**SURVEYORS**

Digby 9-2900

**111 JOHN STREET  
NEW YORK 38, N.Y.**

Our Ref. No. 80595

**April 18, 1962**

**The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.**

**Attention: Mrs. Edith Gregor Halpert**

**Dear Sirs:**

**Re: Your Claim: October-November 1961  
Property loaned to Neiman-Marcus Co.**

We have received and reviewed the reports of our Fine Arts Consultant and the restorers retained to examine and estimate the cost of reconditioning your items involved in the subject claim. It is their considered opinion that the loss and damage sustained amounts to a total of \$2680.00, which amount we are prepared to recommend to our principals.

**Very truly yours,**

**WILLIAM M. MORTIMER COMPANY, INC.**

**BY:**



**Frank B. Mortimer/vcc**

**President**

May 7, 1962

Mr. Lloyd Goodrich, Director  
Whitney Museum of American Art  
22 West 54th Street  
New York, New York

Dear Mr. Goodrich:

I have just discovered that the letter I dictated to you immediately after the exhibition closed at the gallery was not transferred by the temporary secretary we had engaged, and am therefore sending you my thank-you letter rather belatedly. I am referring to the five paintings the museum lent to us for our exhibition entitled "AMERICAN ABSTRACTION, 1903-1923."

As you probably know, it was a tremendous success and I want to express my gratitude to you for making this possible.

Sincerely yours,

BOH:jw

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





*Frankenstein*  
**San Francisco Chronicle**

KRON-TV  
CHANNEL 4  
KRON-FM  
NBC

April 20, 1962

Dear Mrs. Halpert -

Under separate cover I am returning all the black-and-white photographs. You may observe that a number of these have burns on them, apparently cigarette burns. They were received in this condition and were not so damaged while they were here.

Enclosed is a money order for \$12 to cover the four color slides, for which I am very grateful. At some time in the near future, I should appreciate it if you could have color slides made for me of the two Marins and the four O'Keefes checked on the enclosed list. They are all part of your personal collection or the gallery's collection and so the closing of the show will, presumably, not affect their availability. I am not in any all-fired hurry for these slides, but I'd just as soon have them without too much delay.

Best regards

*Alfred Frank*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 3, 1962

Mr. Richard Hudson, Editor  
War/Peace Report  
305 West 18th Street  
New York 11, New York

Dear Mr. Hudson:

After reading the November issue of War/Peace Report, it occurred to me you might be interested in seeing the Christmas card I used and mailed to many of my Russian friends.

This idea has become rather an obsession with me, and although I talked with several "influential" people, I could get very little response in the matter.

During my visits in the U.S.S.R., the second as the Curator of the Art Section of our National Exhibition in Moscow, I was very impressed with the fact that the term "Mir E Drushba" was constantly used as a greeting and as a farewell, and that this slogan appears on banners stretched across an area of two blocks leading to the Agricultural Exhibition, etc.. I think that all these peace pickets might use the combined slogan as I have, in English and in Russian as a joint slogan and, therefore, finally decided on this card - purely on a personal basis - in the hope that someone would follow suit.

Sincerely yours,

EHH:jw



5/8/62

C. M. HEFFNER  
235 W. GREENWICH ST.  
READING, PA

Mrs. Edith Halpert  
& Ad. Madam.

we got in a Primitive water color  
of a Boy, has bunch of flowers in hand, has  
this inc. John Hoey, died Dec. 17-1859 age  
4 years, drawn by his mother, size 10x13 1/2 in  
in old frame - price \$65.00

Postage Extra

advised Mr.

Respect.

C. M. Heffner

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 19, 1962

Mr. Carl S. Farrington  
123 Crescent Hills Road  
Pittsburgh 35, Pennsylvania

Dear Mr. Farrington:

Thank you for your letter.

Before sending you a group of photographs may I suggest that you drop me a note mentioning if you will the top figure you have budgeted for an O'Keeffe painting so that I won't tempt you with something out of range.

A return envelope is enclosed for your convenience in replying.

Sincerely yours,

EGH:gs  
enclosure



May 2, 1962

Mr. Ogden N. Fleissner, Director  
Louis Comfort Tiffany Foundation  
1083 Fifth Avenue  
New York 26, New York

Dear Mr. Fleissner:

It gives me great pleasure to recommend Mr. Edward A. Staszak.

As indicated in the enclosed catalog, Staszak was one of the seven painters I selected after a careful survey, during my stay in Honolulu. He was enthusiastically received during our exhibition, and a number of his paintings were sold at that time. Subsequently, on all my later visits to Hawaii, I visited his studio and was delighted with his continued development.

In addition to his painting, he has produced a group of outstanding prints in a new medium, in order to achieve a special quality he envisioned.

I feel very strongly that given an opportunity to devote himself to his work, without interruption in the way of teaching, et cetera, would be most advantageous to further his contribution to the field of American art.

Sincerely yours,

EOH:jw

enc.-catalog

**BIRMINGHAM MUSEUM OF ART**

**2000 Eighth Avenue North**

**Birmingham, Alabama**

**C O L O R   E X H I B I T I O N**

The Birmingham Museum of Art is planning an exhibition on the general theme of "Color". The dates of the exhibition will be November 15, 1962 to January 1, 1963.

The exhibition is planned to cover four areas. The first is a popular demonstration of the scientific principles of color, including "audience participation" devices which will show the nature of the spectrum, additive and subtractive color mixing, the color organ, and a fairly complete verbal explanation, simplified, of the physics, physiology and psychology of color and color vision.

The second section will be devoted to objects other than painting which demonstrates man's love of and use of color, such as stained glass, tapestry, textiles and dyes, enamels, tile and ceramics. Some thirty objects have already been promised for this area.

The third area is painting between about 1800 and 1914, with an effort to show the increasing freedom from Delacroix and Turner to Monet and Pissarro, then van Gogh, Gauguin, "Les Fauves", and German Expressionism.

Finally, painting from 1914 to the present will demonstrate the purely emotional use of color which was inspired first by the last mentioned group and continued to develop until such men as Rattner and Hofman handle color as if it were a force, even a subject matter in itself.

The total exhibition will occupy five galleries, each about 24' x 36'; will include from fifty to sixty paintings, as well as the other objects already mentioned. It is expected that it will be one of the most important exhibitions to be held in the South, where the Birmingham Museum of Art in its fine, new air-conditioned building is already a leader.

There will be a complete catalogue of the exhibition.

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



SDOI 3I 112QA

Mr. Hermann Warner Williams, Jr.

April 18th, 1962

Mr. Hermann Warner Williams, Jr., Director  
The Corcoran Gallery  
Washington 6, D. C.

Dear Bill:

Under separate cover I am sending you (collect) three small paintings which are being offered to the Corcoran Gallery for the collection of 20th Century American Art. The donor is Joan (Mrs. F. H.) Detweiler of Davenport Drive, Stamford, Connecticut, who agreed with me that it would be extremely valuable in this context as there are to be a number of Sheeler paintings of various dates.

The items are listed below.

Charles Sheeler DAHLIAS AND ASTERS 1912 oil on canvas 14x20"  
(This was exhibited in the famous Armory Show and is therefore a very valuable document.)

Charles Sheeler LANDSCAPE c.1914<sup>10</sup> oil on panel 9x9"

Morton Schenberg CHARLES SHEELER AND NINA ALLENDER c.1906  
oil on panel 3x5"

(Nina Allender was later married and her name was Mrs. Boyle - the mother of the famous author Kay Boyle. All three were fellow students at the Pennsylvania Academy of Art and this too is an important document. Schenberg as you know developed into one of our important artists but died at an early age and is not as well known except by a much earlier generation although his work is now appearing in such major exhibitions as The Precisionists and others.)

Before you write an acknowledgment to Mrs. Detweiler (in the event that your committee agrees that these will be important items for your "study group" in conjunction with the important and later examples of Sheeler's work) will you please get in touch with me so that

(more) over →

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# NEBRASKA ART ASSOCIATION



PRESIDENT—Fred N. Wells  
1ST VICE-PRES.—Mrs. Albert Speler  
2ND VICE-PRES.—Mrs. Bromley Sheldon  
SECRETARY—Mrs. Carl Olson  
TREASURER—Mrs. Richard Agee  
ASST. TREASURER—Mrs. Craig O'Brien

April 24, 1963

Mrs. Edith Halpert  
c/o The Downtown Gallery  
32 East 51st Street  
New York, New York

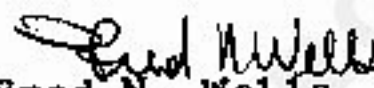
Dear Mrs. Halpert:

I am enclosing some of the publicity material which you so kindly sent us. It is a little the worse for wear, but you may be able to use it again as I know you are called on frequently for talks.

On behalf of the Board of Trustees of the Nebraska Art Association and all its members, I want to express our gratitude for your taking the time and effort to come to Lincoln to help us commemorate our 75th Anniversary. It was a great pleasure to have you here and you added much to the evenings celebration.

With best wishes for your continued health and success, I am

Sincerely yours,

  
Fred N. Wells  
President

FNW:flm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mr. George E. Hamilton, Jr.

**PK 2**

**April 19, 1962**

SAC, EL PASO

to set for you Mr. Baum and I would be very happy to go into the details and iron out the various problems. May I hear from you?

incidence of test

Sincerely, yours,

Sincerely yours,

**ECH:gs**

get Mr. Fred Eaton

[illegible]

Frankly I am becoming greatly discouraged and even I begin to feel that there is an utter lack of interest for the Bill. I am sure as I point- ed out to Bill Williams the members of the House and its subcommittees with much fairness and by the way - it will take years - the thing be- comes a fact many other organizations may be formed taking it over and necessarily to have this collection at the moment. I hope you don't mind my being so direct but I illustrate the fact that I am conscious of little enthusiasm.

Enclosed you will find three clippings of our current exhibition which I have taken with a number of the paintings on my list. The reaction to this material has been so tremendous that at least four museums have requested to show and loan major institutions are seeking my cooperation in assembling similar collections for their exhibitions.

That you will be in New York in the near future or can appoint someone  
 gifts will be given elsewhere otherwise. If there is any possibility  
 finalized it one way or another as I am afraid that many of the proffered  
 Of course it would be ideal if we could all draw for discussion to



Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

6/7 *make re Shahn prints*  
P.O. *P.O. ed*  
May 7, 1962

Mr. C. Balisla  
45 Kirk Street  
Winchester, Massachusetts

Dear Mr. Balisla:

Thank you for your letter.

As you requested, I am enclosing catalog of the last exhibition held of Ben Shahn's silk screens.

The prices of the prints still available are indicated, but are subject to change as additional prints are purchased and the edition is thereby reduced. Several newer prints which arrived subsequently are added, so that you may have a complete list for reference.

If you would like to have any of these sent to you on approval we shall be very glad to follow your wishes in the matter if you advise us accordingly. The only obligation will be the transportation and insurance charges to and from Boston, or rather, Winchester, Massachusetts. Of course, it would be more advantageous if you could come in to see the originals at the gallery when you are next in town.

I look forward to meeting you.

Sincerely yours,

ROH:jw